RECORDED VERSIONS
GUITAR

HENTIC TRANSCRIPTIONS
H NOTES AND TABLATURE

# OZZY

# DOWN TO EARTH

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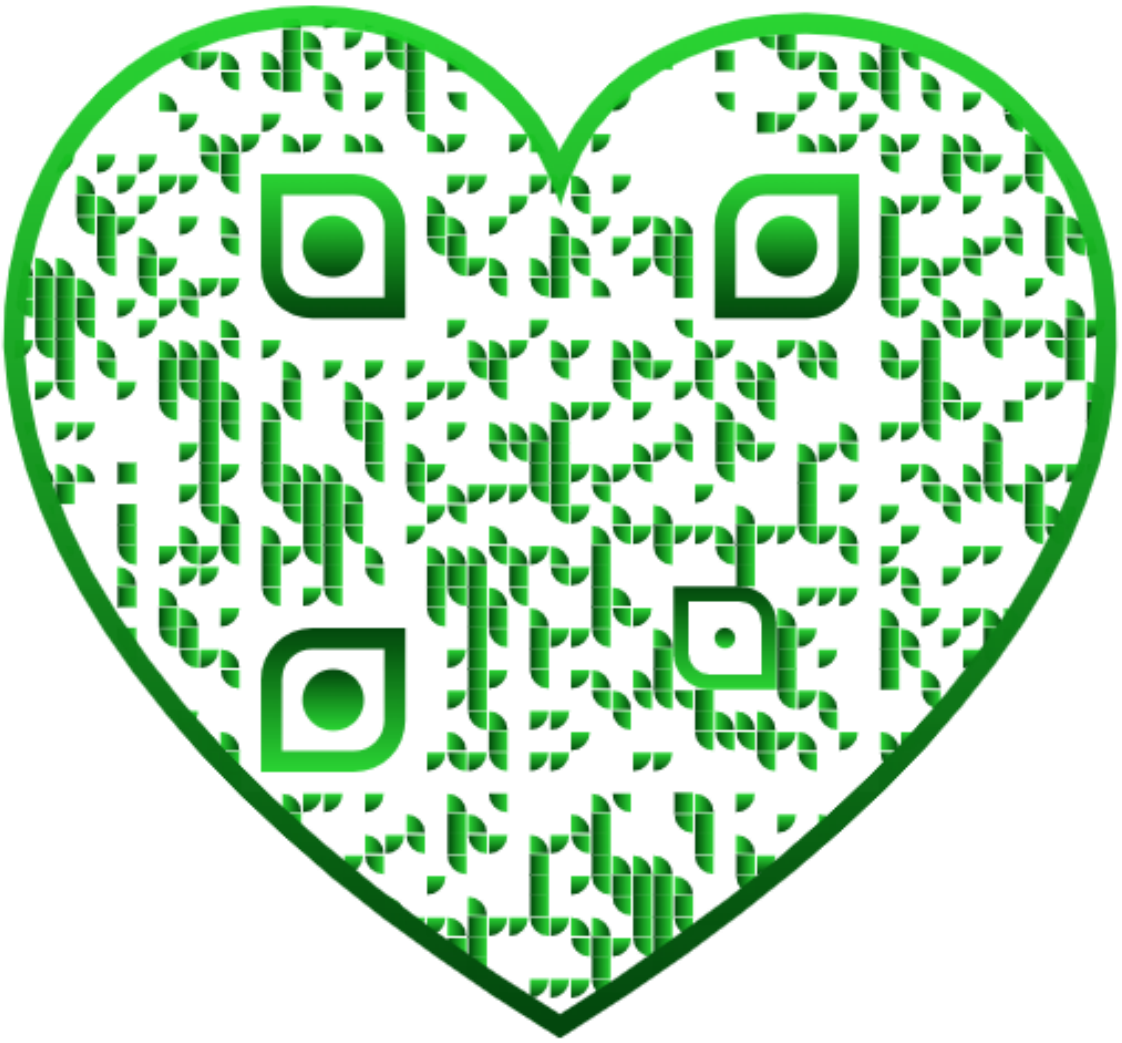

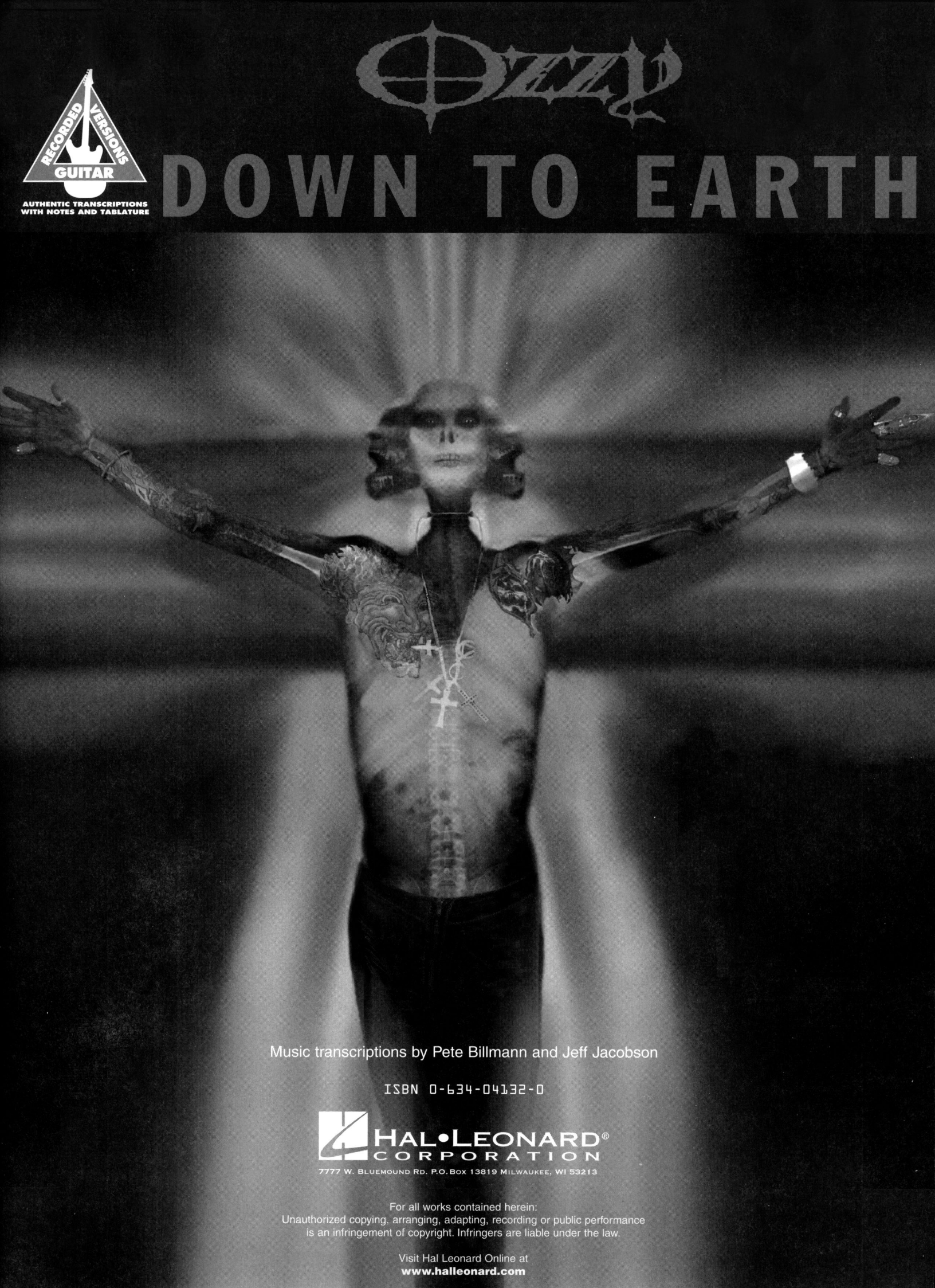


Music transcriptions by Pete Billmann and Jeff Jacobson

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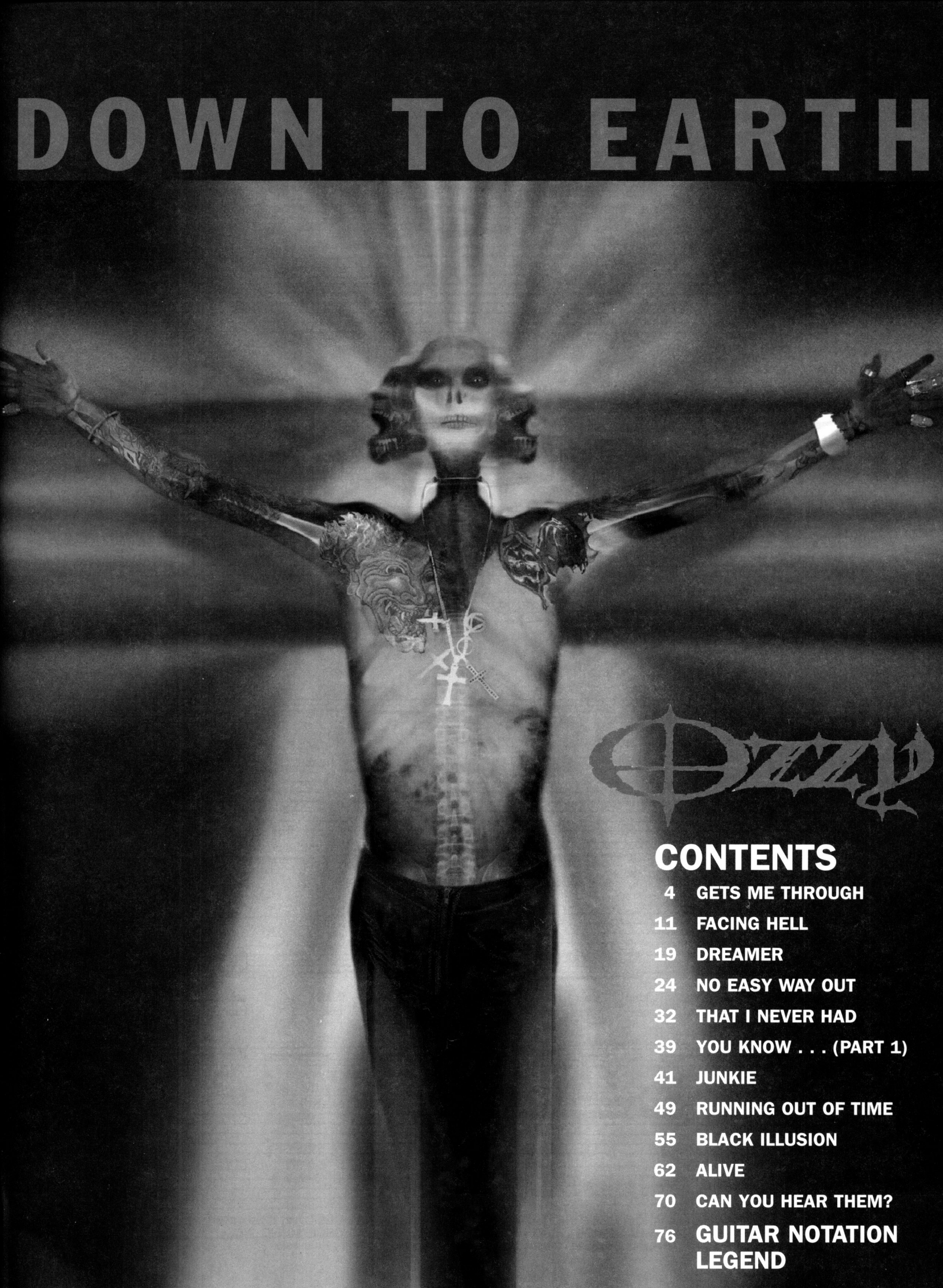
# DOWN TO EARTH



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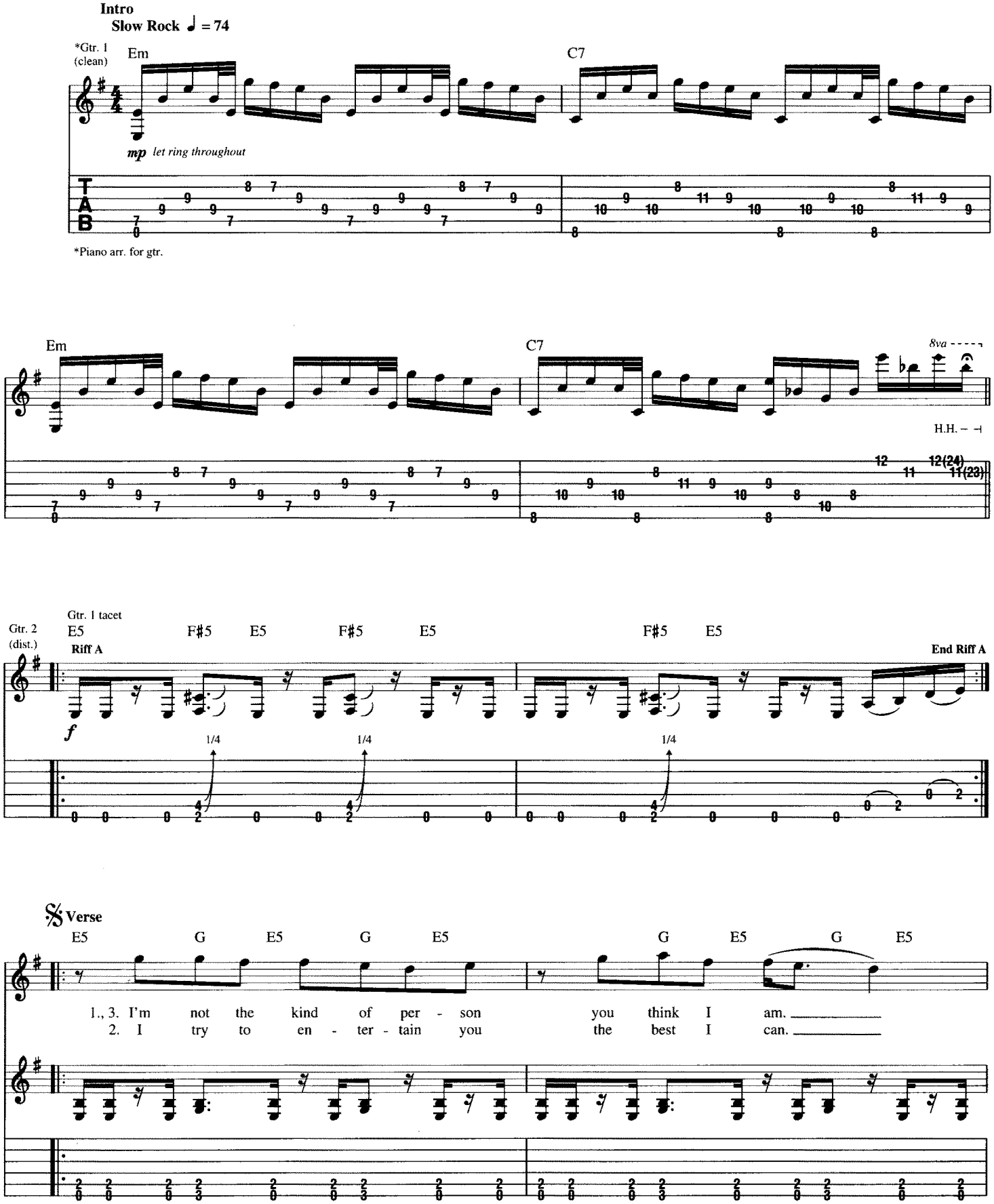
# Gets Me Through

**Words and Music by Ozzy Osbourne and Tim Palmer**

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2nd & 3rd times, Gtr. 3: w/ Riff B

G E5 G E5 G E5 G

I'm not the an - ti - christ or the I - ron Man.
I wish I start - ed walk - ing be - fore I ran.

E5 G E5 G E5 G E5 G E5

I have a vi - sion that I just can't con - trol.
2., 3. But I still love the feel - ing I get from you.

*To Coda*

G E5 G E5 G E5 G

I feel I've lost my spir - it and sold my soul.
I hope you'll nev - er stop 'cause it gets me through, yeah.

**Riff B**
Gtr. 3 (slight dist.)

*mf*
*let ring throughout*
w/ panning effect

**Interlude**

Gtr. 2: w/ Riff A (2 times)

E5 F♯5 E5 F♯5 E5 F♯5 E5 F♯5 E5 F♯5 E5 F♯5 E5

Got no con - trol.
It gets me through, yeah.

**Bridge**

E5 C7

The feel-ings that I hide be - hind. Some-times re - al - i - ty's un - kind.

Gtr. 2 **Riff C** **End Riff C**

Gtr. 3 **Riff C1** **End Riff C1**

*let ring throughout*

Gtrs. 2 & 3: w/ Riffs C & C1

E5

The night - mares start for me at night.

C7 Gtrs. 2 & 3: w/ Fill 1 & Rhy. Fill 1

B5 D5

I dreamt a long and lone - ly night.

**Fill 1**
Gtr. 2

**Rhy. Fill 1**
Gtr. 3

**Guitar Solo**

E5 G5

Gtr. 4 (dist.)

*f*

1/2 1/2

Gtrs. 2 & 3

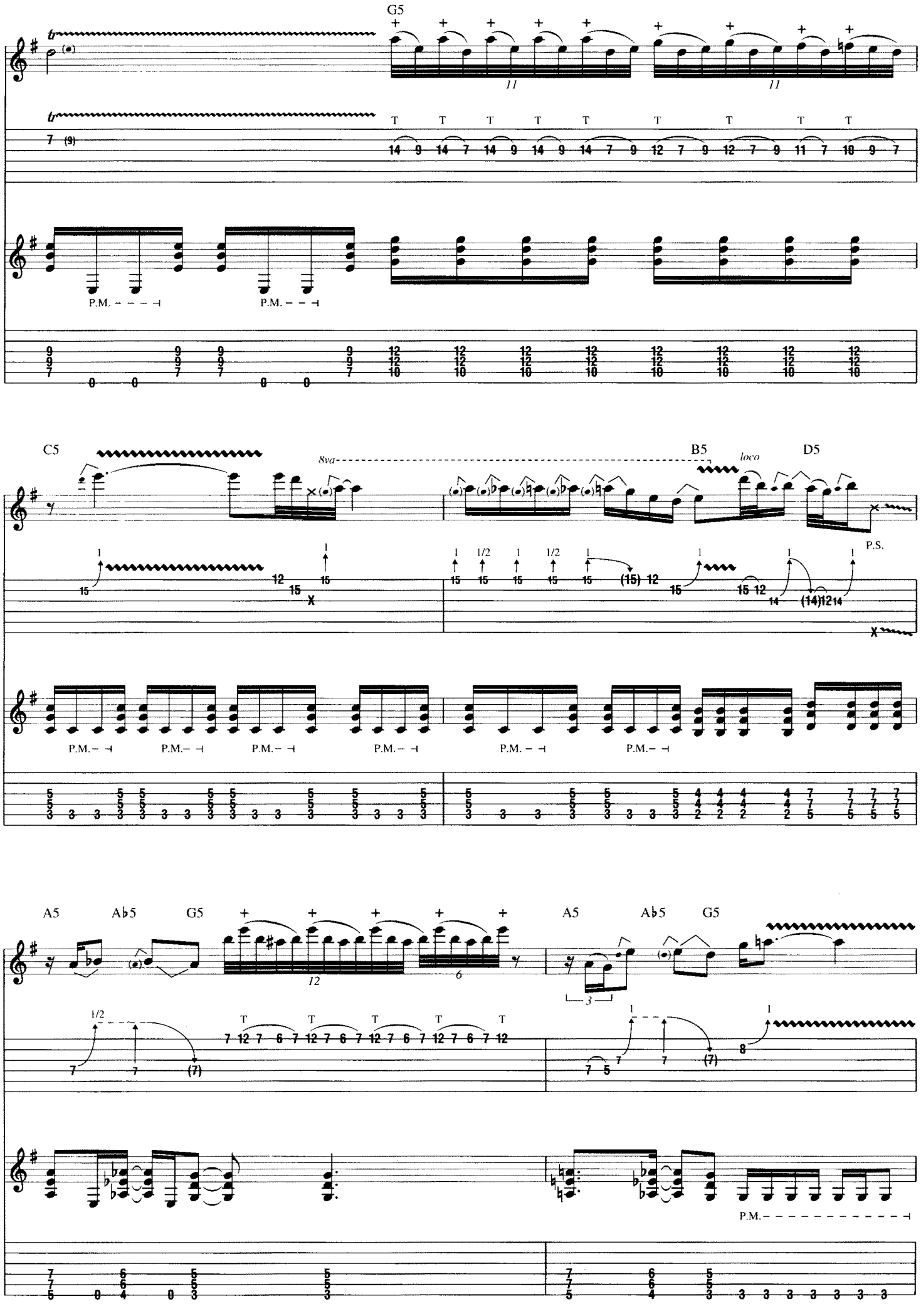
P.M. P.M. P.M. P.M. P.M. P.M.

C5 G5

P.M.

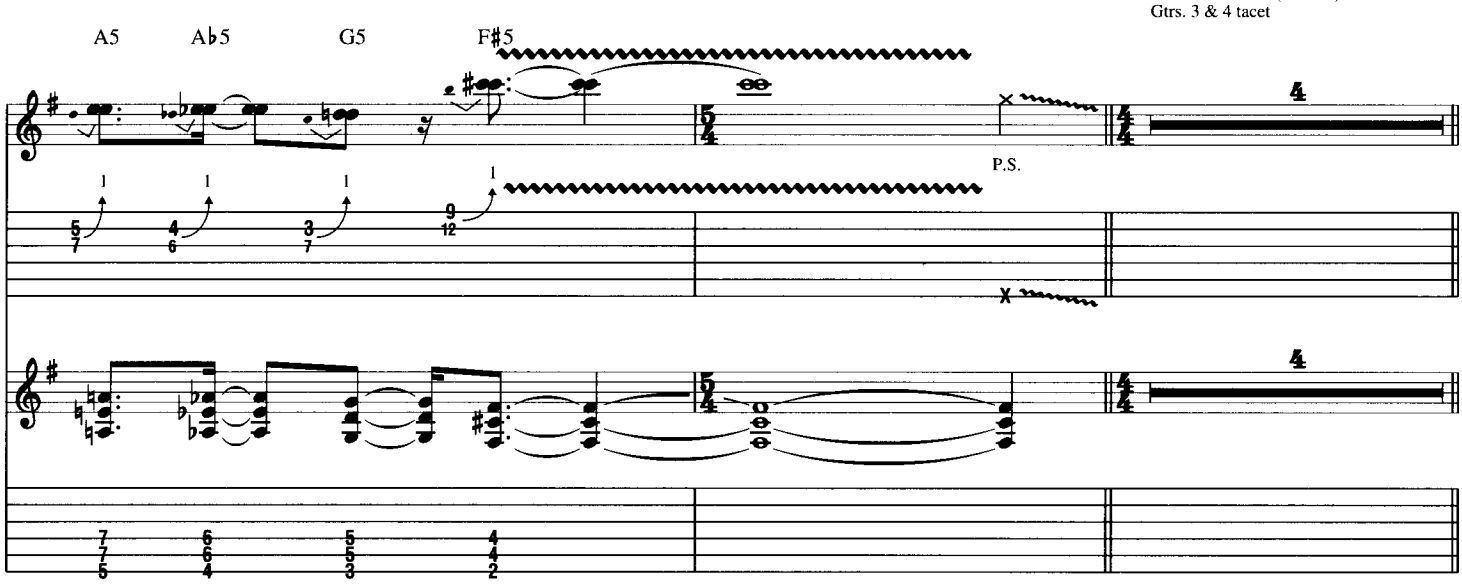
P.M. P.M. P.M. P.M. P.M. P.M.

E5

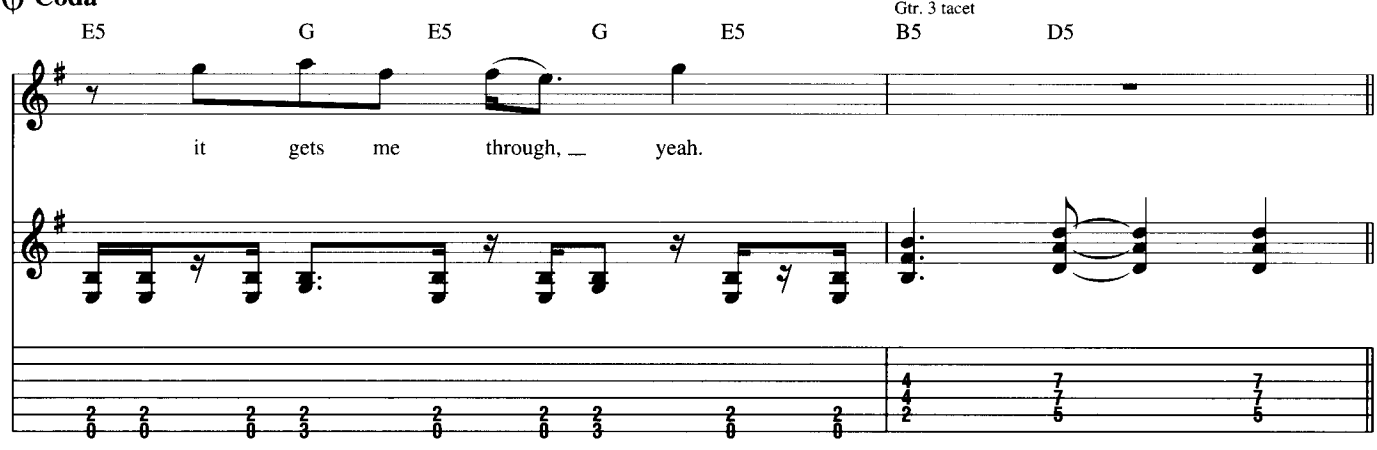
P.M. P.M. P.M. P.M.

G5
P.M.
P.M.
C5
8va
B5
loco
D5
P.S.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
A5
Ab5
G5
A5
Ab5
G5
P.M.

*D.S. al Coda*

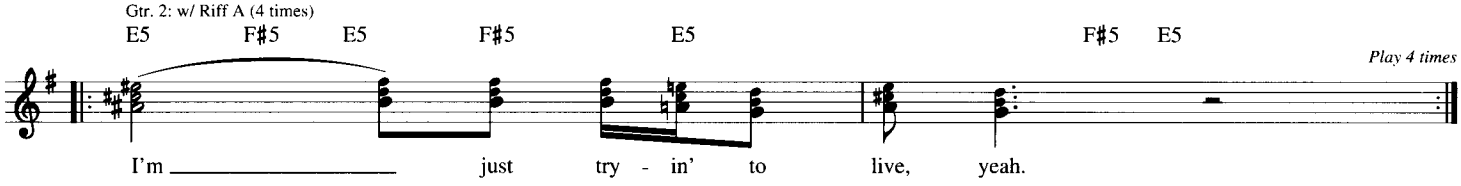
Gtr. 2: w/ Riff A (2 times)
Gtrs. 3 & 4 tacet



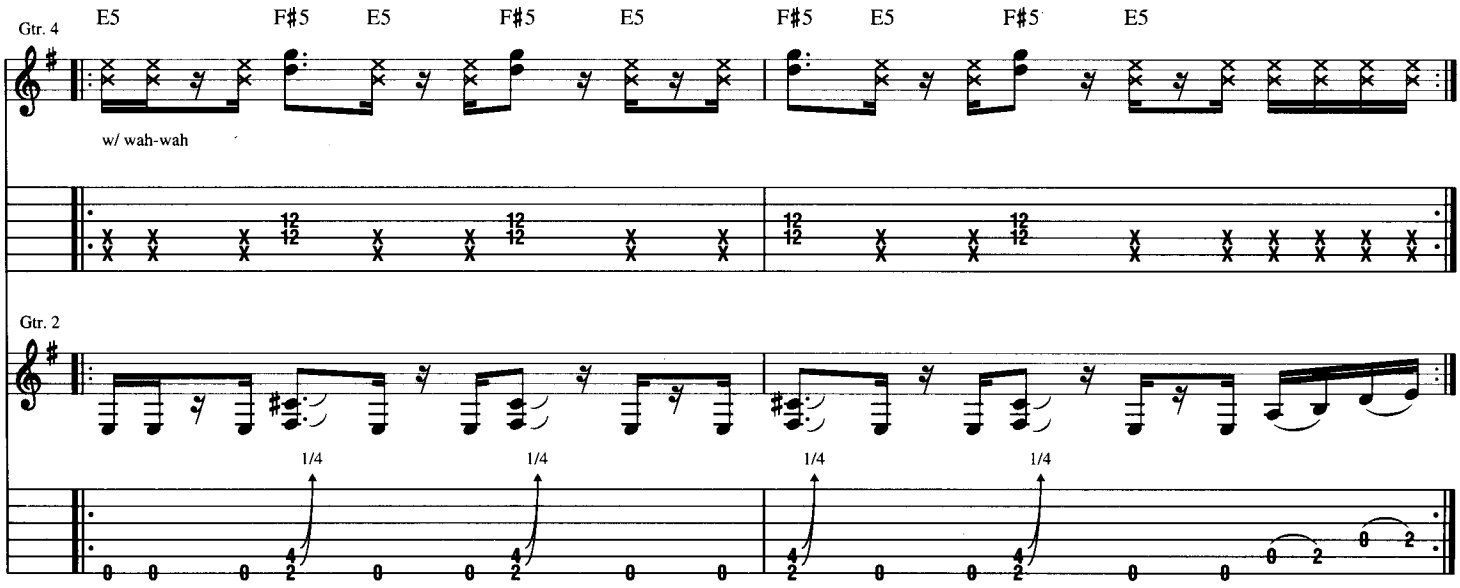
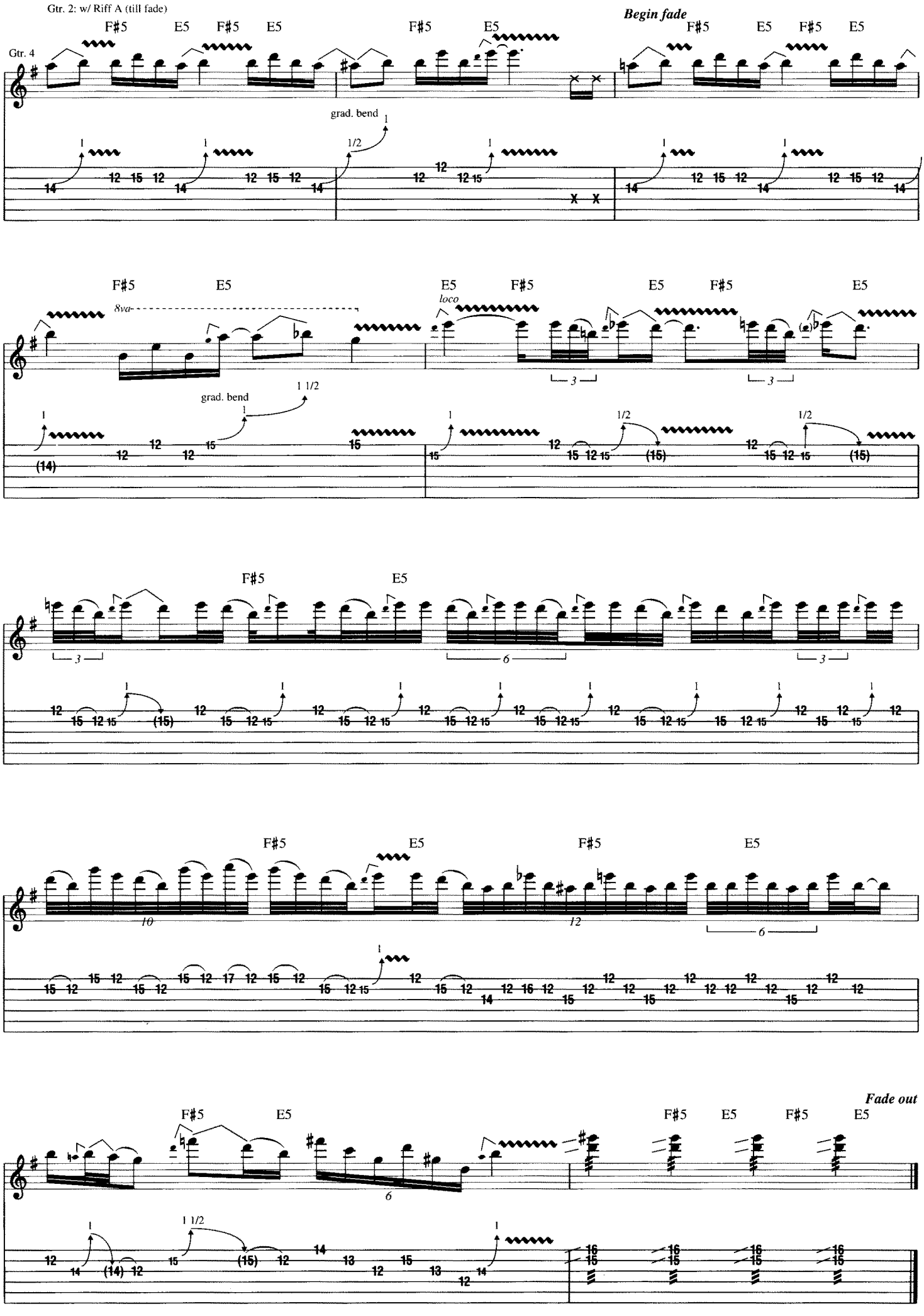

**Coda**

Gtr. 3 tacet

**Outro**

Gtr. 2: w/ Riff A (4 times)

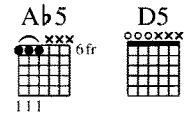



Gtr. 4

w/ wah-wah

Gtr. 2

Gtr. 2: w/ Riff A (till fade)
Gtr. 4
F♯5
E5
Begin fade
grad. bend
8va
loco
Fade out

# Facing Hell

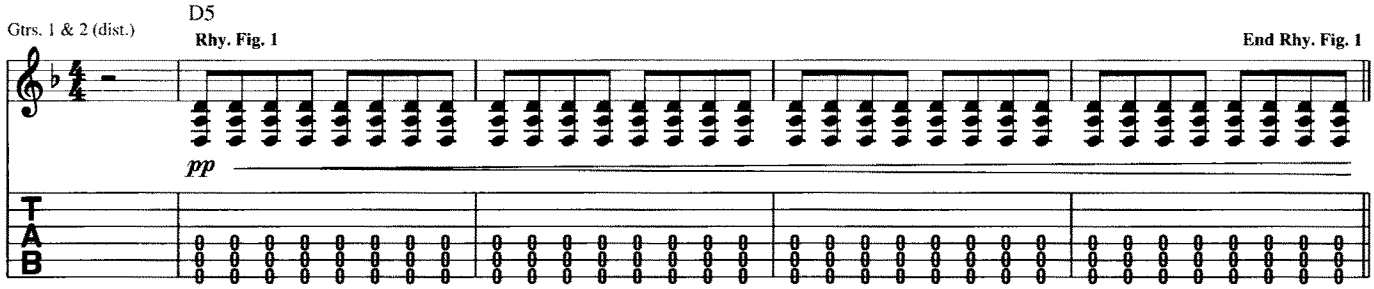
**Words and Music by Ozzy Osbourne, Tim Palmer, Geoff Nichols and Scott Humphrey**

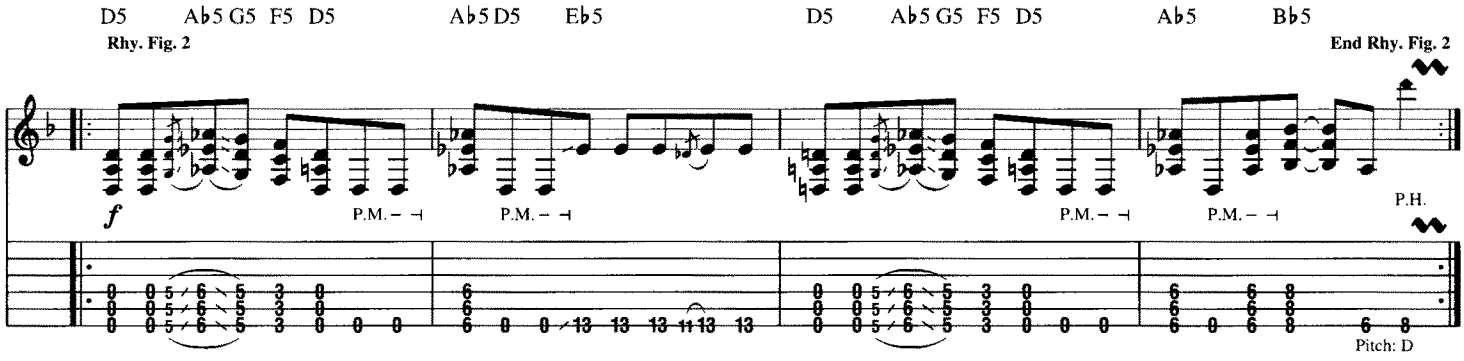


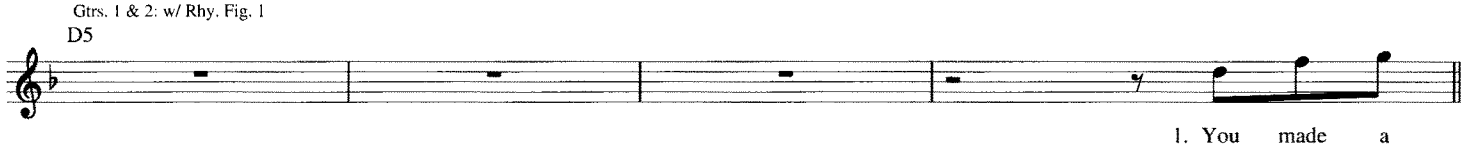

Drop D tuning, down 1/2 step:
(low to high) D♭–A♭–D♭–G♭–B♭–E♭

**Intro**

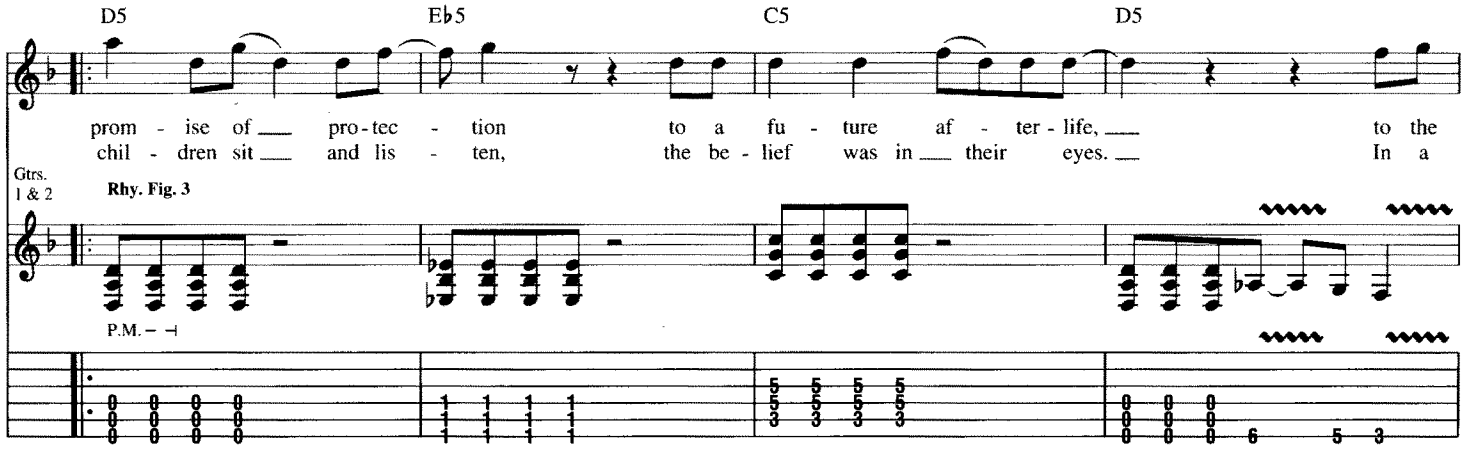
**Moderate Rock** ♩ = 132




**Verse**


D5 E♭5 C5 D5
prom - ise of pro - tec - tion to a fu - ture af - ter - life, to the
chil - dren sit and lis - ten, the be - lief was in their eyes. In a
Gtrs. 1 & 2
Rhy. Fig. 3
P.M.

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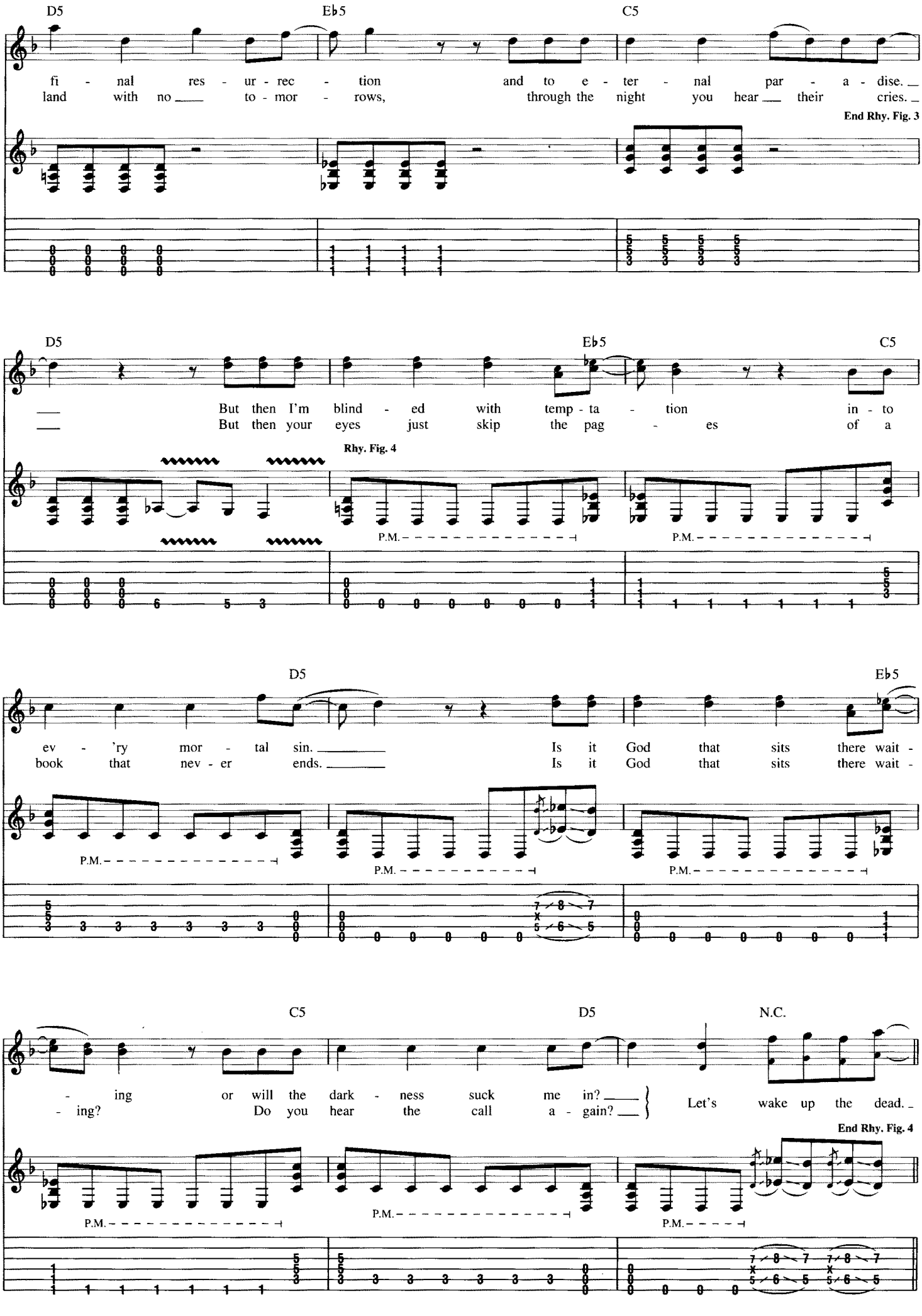

D5
E♭5
C5
fi - nal res - ur - rec - tion and to e - ter - nal par - a - dise.
land with no to - mor - rows, through the night you hear their cries.
End Rhy. Fig. 3
D5
E♭5
C5
But then I'm blind - ed with temp - ta - tion in - to
But then your eyes just skip the pag - es of a
Rhy. Fig. 4
P.M.
P.M.
D5
E♭5
ev - 'ry mor - tal sin. Is it God that sits there wait -
book that nev - er ends. Is it God that sits there wait -
P.M.
P.M.
P.M.
C5
D5
N.C.
- ing or will the dark - ness suck me in?
- ing? Do you hear the call a - gain?
Let's wake up the dead.
End Rhy. Fig. 4
P.M.
P.M.
P.M.

**Chorus**

Gtrs. 1 & 2: w/ Rhy. Fig. 2

D5 Ab5 G5 F5 D5 Ab5 D5 Eb5 D5 Ab5 G5 F5 D5 Ab5 Bb5

Oh, yeah. It's burn - ing the dev - il, you know. More tears are

Gtr. 3 (dist.) **Riff A** **End Riff A**

*mf*

1.

*To Coda*

Gtr. 3: w/ Riff A

D5 Ab5 G5 F5 D5 Ab5 D5 Eb5 D5 Ab5 G5 F5 D5 Ab5 F

Gtr. 1 6 3fr

shed. Oh, yeah. 1., 2. I'm pray - ing that you'll nev - er know that I'm fac - ing
3. I'm pray - ing that you'll nev - er know.

Gtrs. 1 & 2 Gtr. 2 *8va*

P.M. P.M. P.M. (1st time, Gtr. 1 cont. in slashes)

fdbk.

Pitch: C

* Vol. swell

**Interlude**

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5

hell. Ha, ha, ha, ha, ha, ha, ha, ha, ha. 2. Oh, the

2.

**Interlude**

Gtrs. 1 & 2 tacet

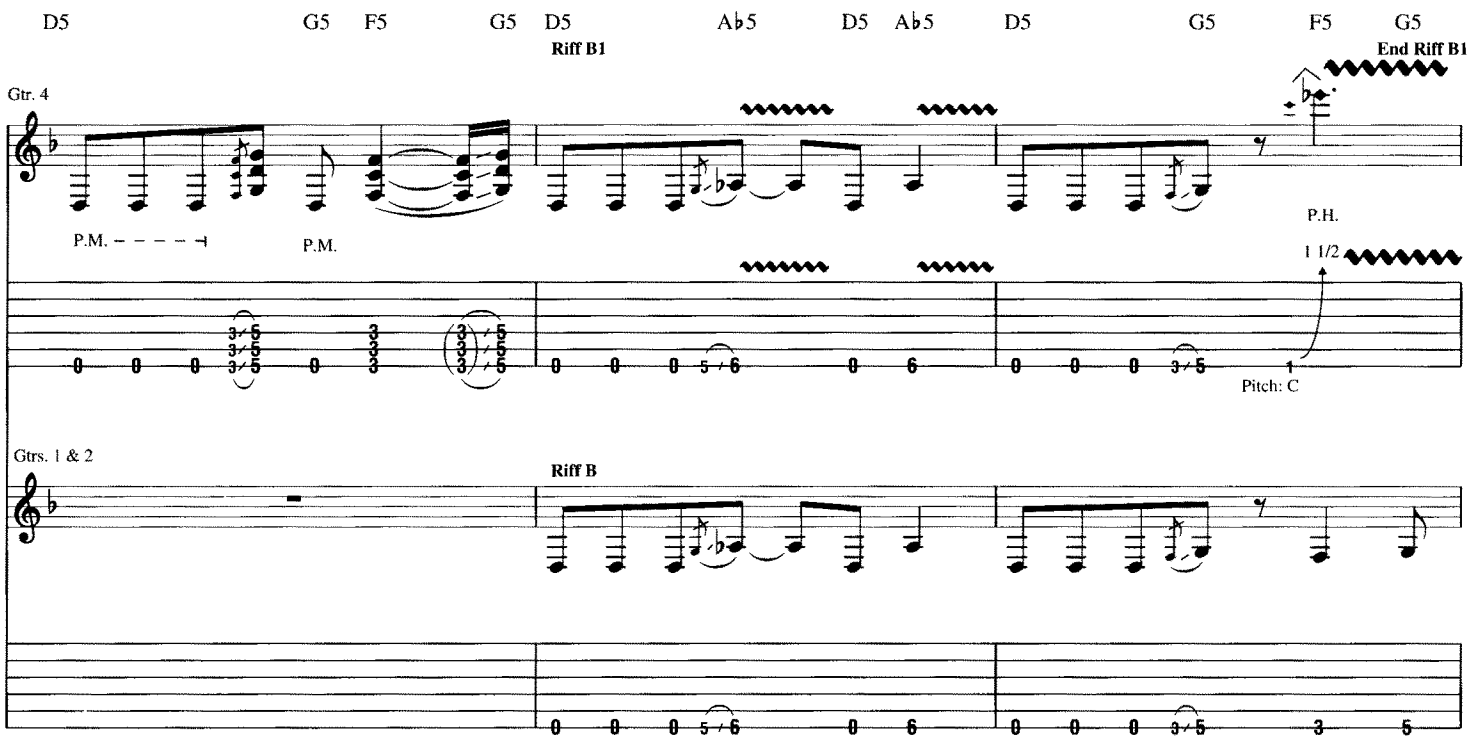
Ab5 Bb5 N.C. D5 Ab5 D5 Ab5 D5 G5 F5 D5 Ab5 D5 Ab5

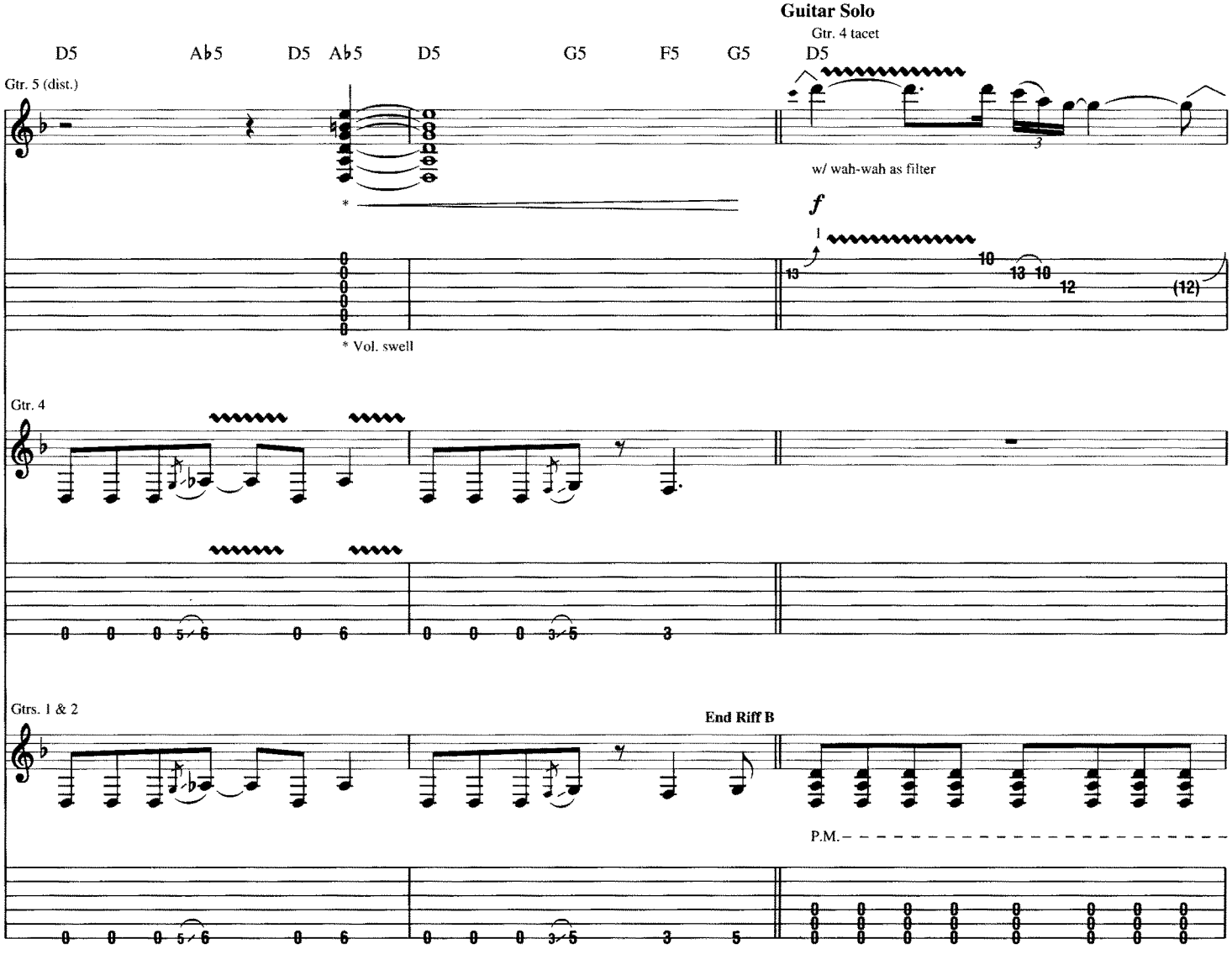
that I'm fac - ing hell.

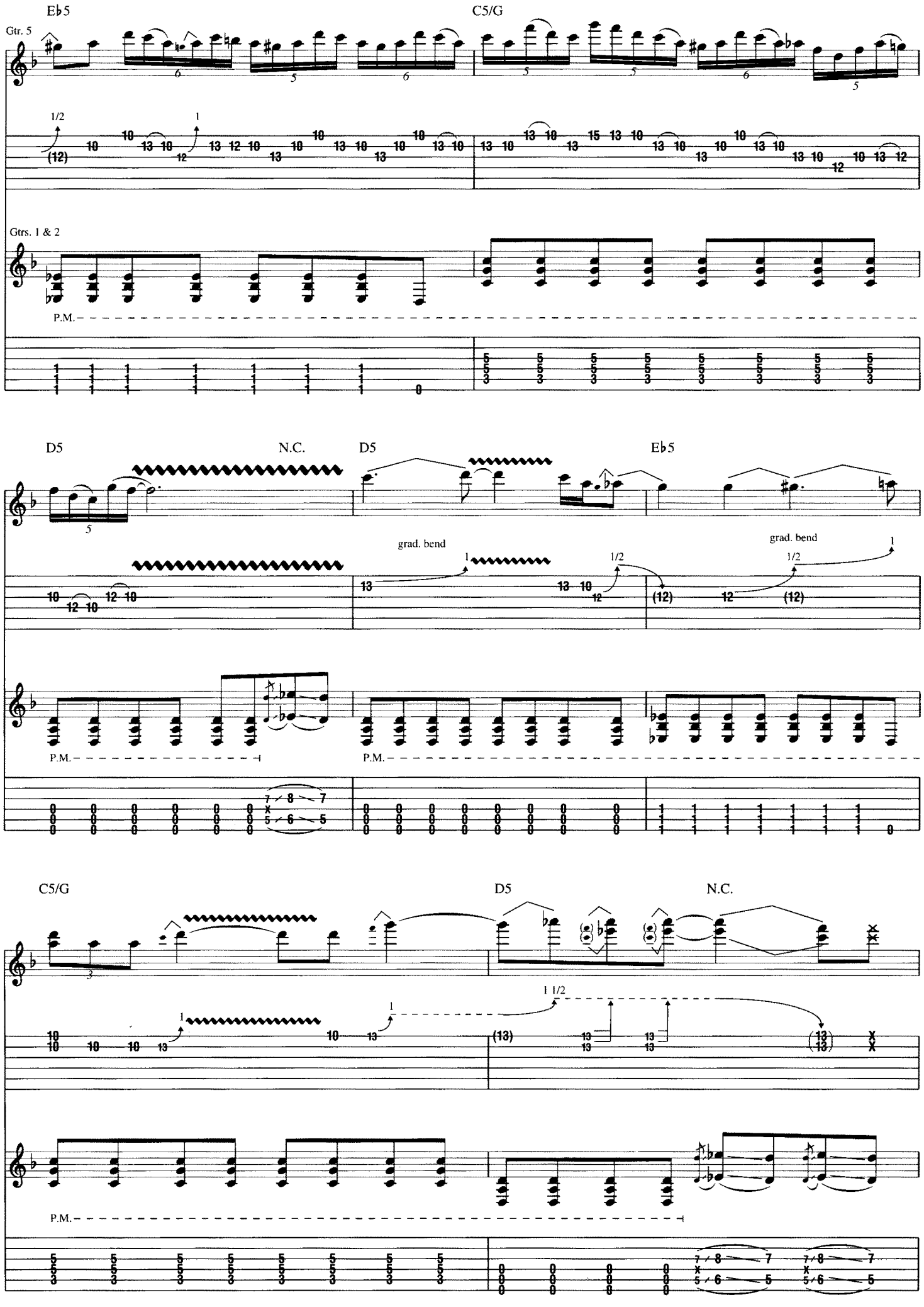
Gtr. 4 (dist.)

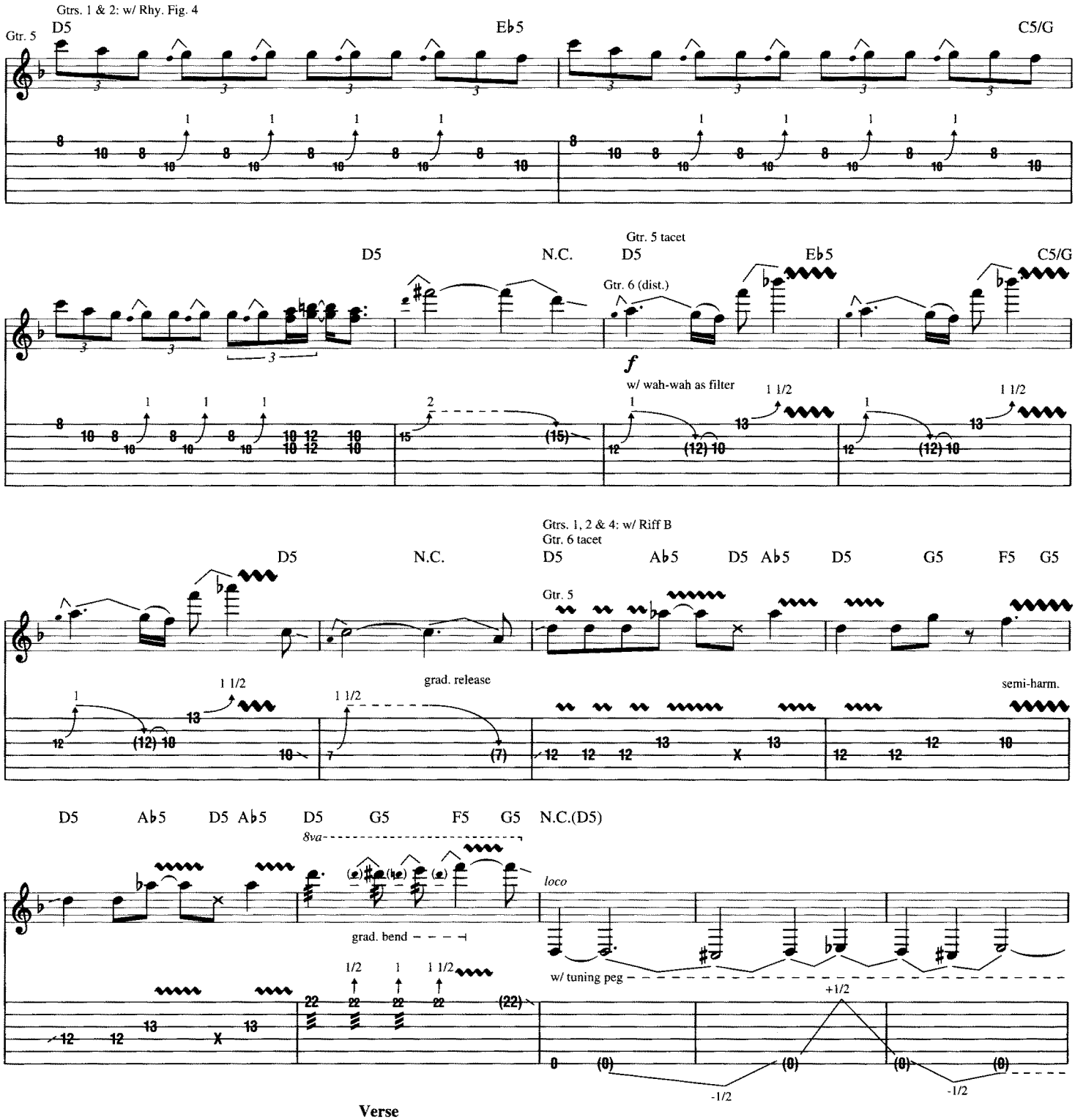
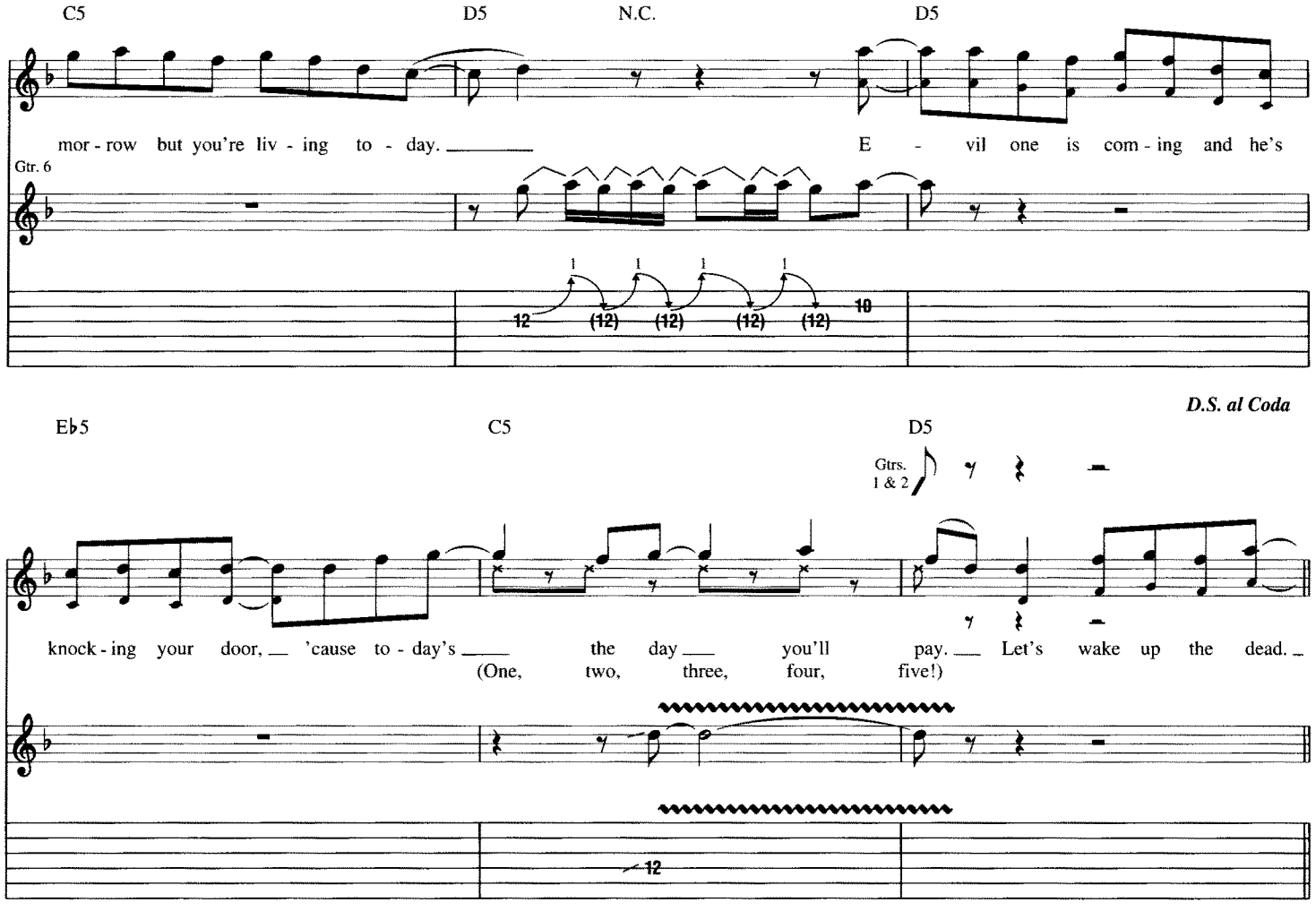
P.H. *mf*

P.M. P.M. P.M. P.M.

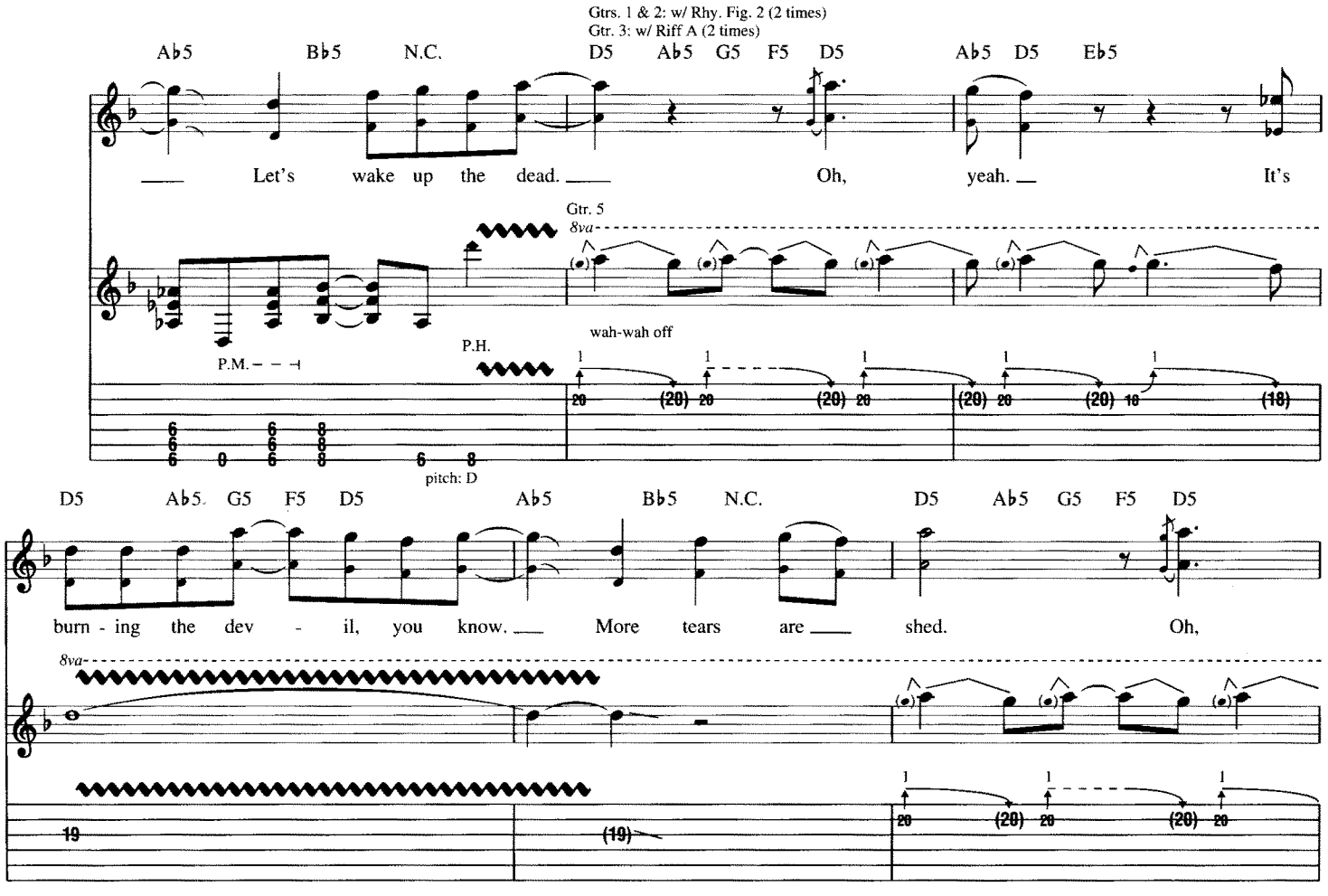
Pitch: D

D5
G5
F5
G5
D5
A♭5
D5
A♭5
D5
G5
F5
G5
Riff B1
End Riff B1
Gtr. 4
P.M.
P.M.
P.H.
1 1/2
Pitch: C
Gtrs. 1 & 2
Riff B

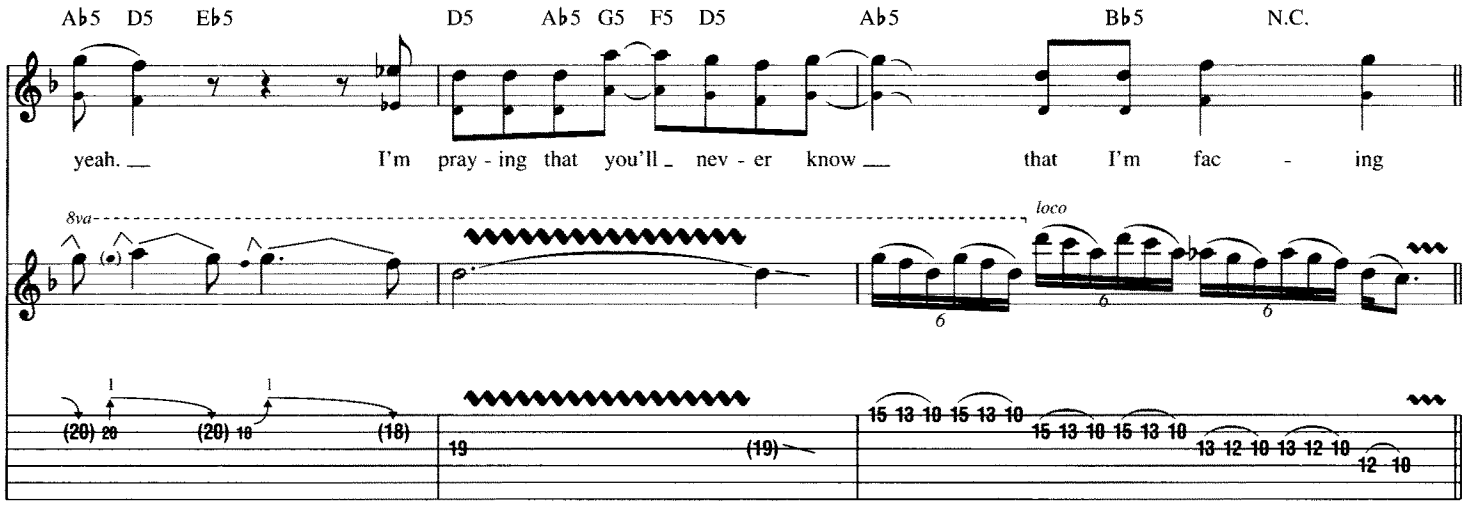

Guitar Solo
Gtr. 4 tacet
D5
A♭5
D5
A♭5
D5
G5
F5
G5
D5
Gtr. 5 (dist.)
w/ wah-wah as filter
f
* Vol. swell
Gtr. 4
Gtrs. 1 & 2
End Riff B
P.M.


E♭5
C5/G
Gtr. 5
1/2
Gtrs. 1 & 2
P.M.
D5
N.C.
D5
E♭5
grad. bend
grad. bend
1/2
1/2
P.M.
P.M.
C5/G
D5
N.C.
1 1/2
P.M.

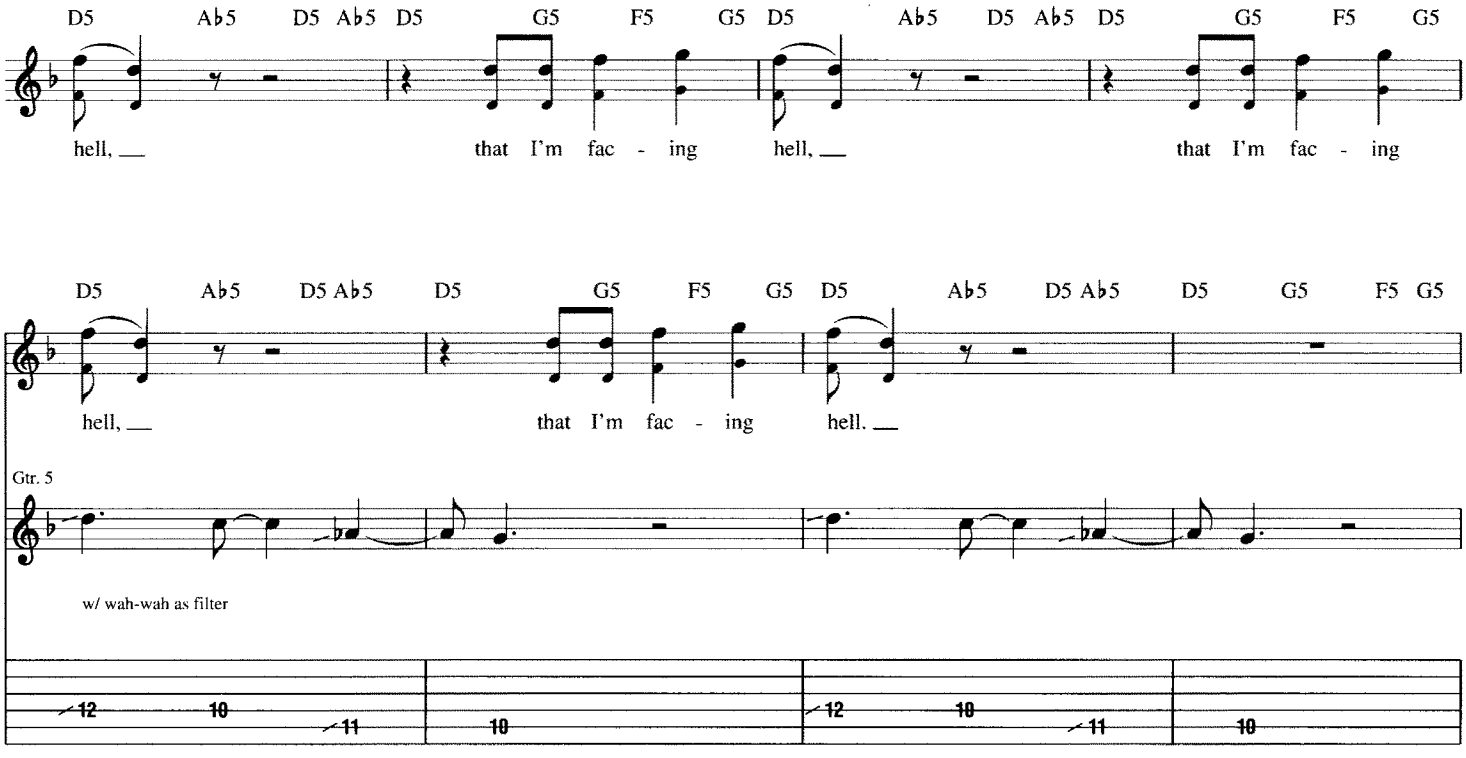

Gtrs. 1 & 2: w/ Rhy. Fig. 4
Gtr. 5
D5
E♭5
C5/G
Gtr. 5 tacet
D5
N.C.
D5
E♭5
C5/G
Gtr. 6 (dist.)
f
w/ wah-wah as filter
Gtrs. 1, 2 & 4: w/ Riff B
Gtr. 6 tacet
D5
N.C.
D5
A♭5
D5
A♭5
D5
G5
F5
G5
Gtr. 5
grad. release
semi-harm.
D5
A♭5
D5
A♭5
D5
G5
F5
G5
N.C.(D5)
8va
loco
grad. bend
w/ tuning peg
+1/2
-1/2
-1/2
Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 3
Gtr. 5 tacet
D5
E♭5
3. It's just a cra - zy world we're learn - ing that I'm out of my mind. You pray to -
w/ tuning peg
-1/2

C5
D5
N.C.
D5
mor - row but you're liv - ing to - day.
E - vil one is com - ing and he's
Gtr. 6
12 (12) (12) (12) (12) 10
D.S. al Coda
Eb5
C5
D5
Gtrs. 1 & 2
knock - ing your door, 'cause to - day's the day you'll pay. Let's wake up the dead.
(One, two, three, four, five!)
12

## Coda

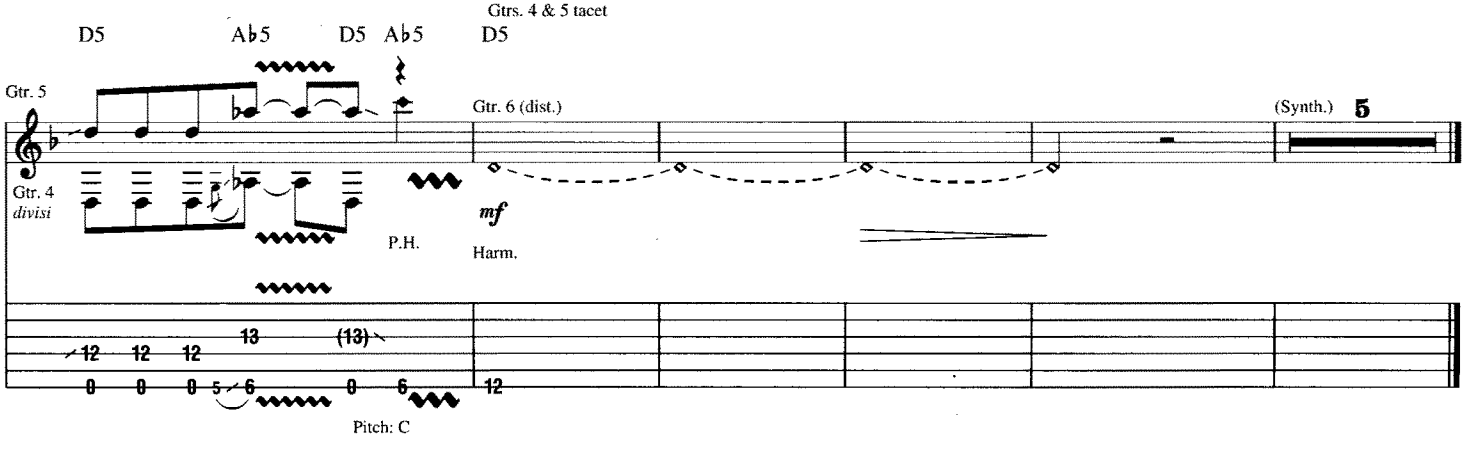

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
Gtr. 3: w/ Riff A (2 times)
Ab5
Bb5
N.C.
D5
Ab5
G5
F5
D5
Ab5
D5
Eb5
Let's wake up the dead.
Oh, yeah.
It's
Gtr. 5
8va
P.M.
P.H.
wah-wah off
pitch: D
D5
Ab5
G5
F5
D5
Ab5
Bb5
N.C.
D5
Ab5
G5
F5
D5
burn - ing the dev - il, you know. More tears are shed.
Oh,
8va
19
(19)




**Outro**

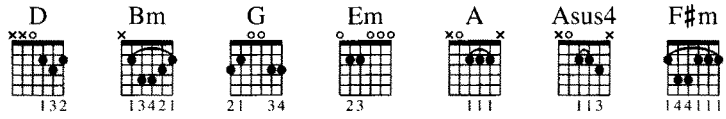
Gtrs. 1 & 2: w/ Riff B (2 1/4 times)
Gtr. 4: w/ Riff B1 (4 times)
Gtr. 5 tacet

***Fade out***

Gtrs. 4 & 5 tacet



# Dreamer

**Words and Music by Marti Frederiksen, Ozzy Osbourne and Mick Jones**

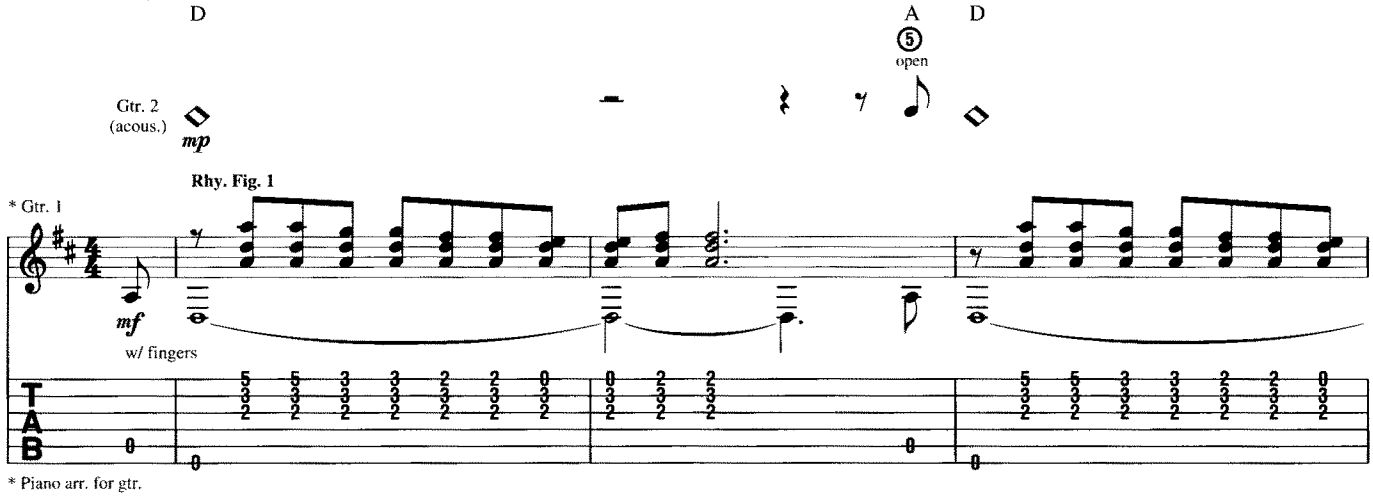



Gtr. 1: Drop D tuning, down 1/2 step:
(low to high) D♭–A♭–D♭–G♭–B♭–E♭

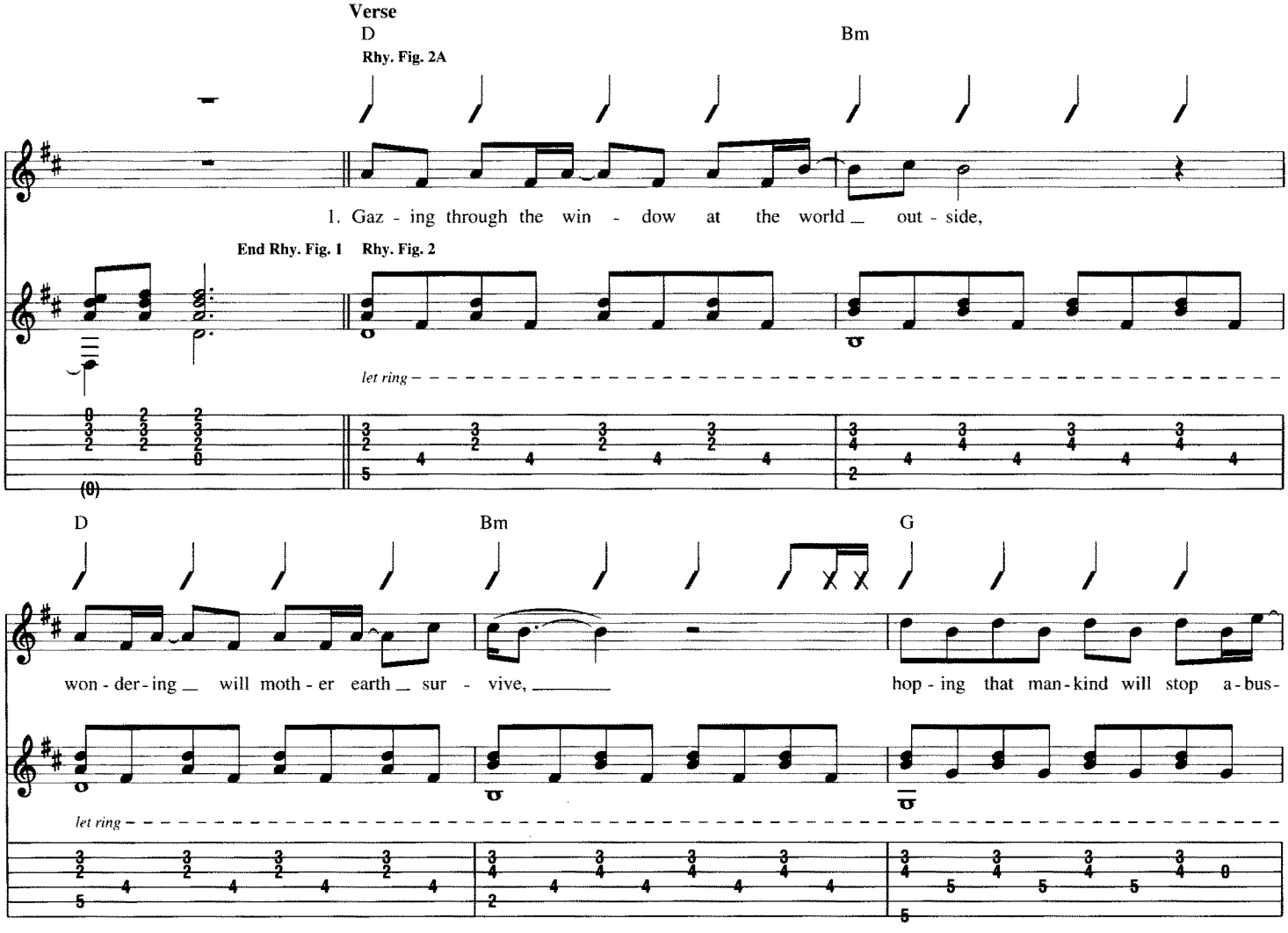
Gtrs. 2-5: Tune down 1/2 step:
(low to high) E♭–A♭–D♭–G♭–B♭–E♭

**Intro**

**Slowly ♩ = 82**




* Piano arr. for gtr.

**Verse**

D
Bm
Rhy. Fig. 2A
1. Gaz - ing through the win - dow at the world _ out - side,
End Rhy. Fig. 1
Rhy. Fig. 2
let ring
D
Bm
G
won - der - ing _ will moth - er earth _ sur - vive, _____
hop - ing that man - kind will stop a - bus -
let ring

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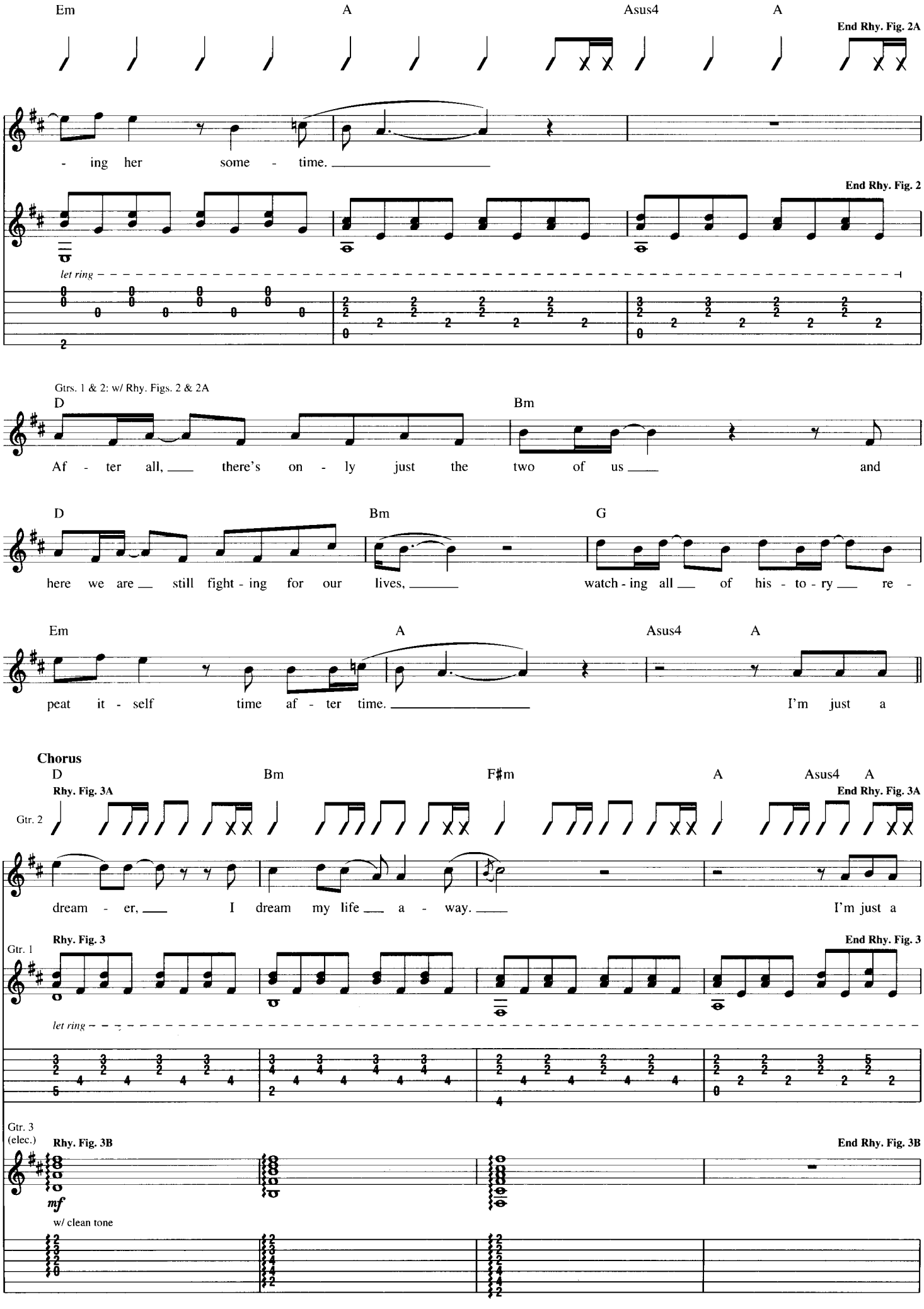

Em
A
Asus4
A
End Rhy. Fig. 2A
- ing her some - time.
End Rhy. Fig. 2
let ring
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A
D
Bm
Af - ter all, there's on - ly just the two of us and
D
Bm
G
here we are still fight - ing for our lives, watch - ing all of his - to - ry re -
Em
A
Asus4
A
peat it - self time af - ter time. I'm just a
Chorus
D
Bm
F♯m
A
Asus4
A
Rhy. Fig. 3A
End Rhy. Fig. 3A
Gtr. 2
dream - er, I dream my life a - way. I'm just a
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 1
let ring
Gtr. 3 (elec.)
Rhy. Fig. 3B
End Rhy. Fig. 3B
mf
w/ clean tone

Gtr. 3: w/ Rhy. Fig. 3B

D Bm F♯m A

dream - er who dreams of bet - ter days. 2. I

Gtr. 1

*let ring*

**Verse**

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A
2nd time, Gtr. 4: w/ Fill 1

D Bm D

watch the sun go down like ev - 'ry one of us. I'm hop - ing that the dawn will bring a
on - ly we could all just find se-ren - i - ty. It would be nice if we could live as

Bm G Em

sign, a bet-ter place for those who will go af - ter us this time.
one. When will all this an - ger, hate and big - ot - ry be gone?

**Chorus**

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 3, 3A & 3B (2 times)

A Asus4 A D

I'm just a dream - er, I
dream - er, I

*To Coda*

Bm F♯m A Asus4 A

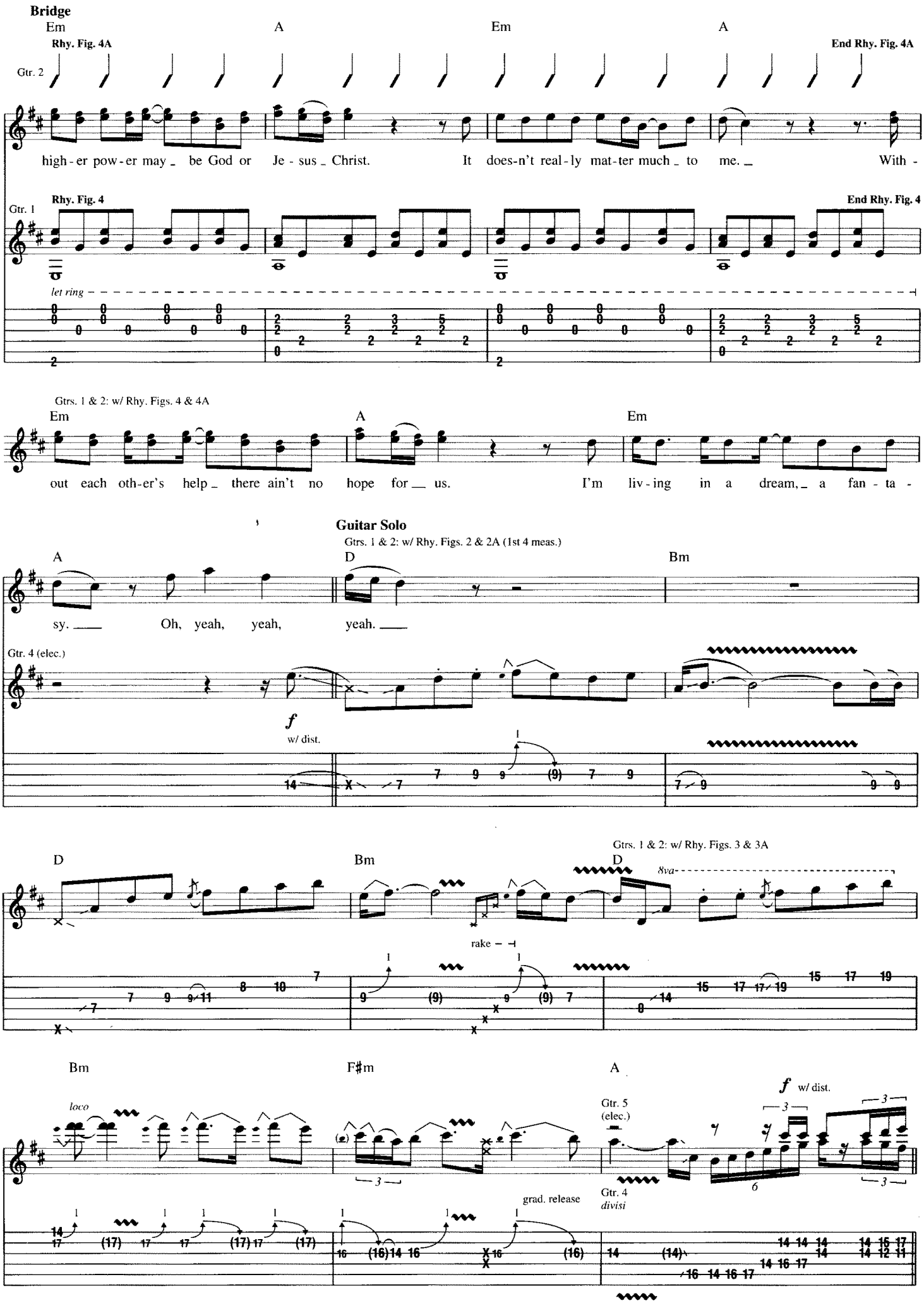
dream my life a - way. Oh, yeah. I'm just a
dream my life a - way to - day.

D Bm F♯m A Asus4 A

dream - er who dreams of bet - ter days. Your

**Voc. Fig. 1** **End Voc. Fig. 1**

(Ah, ah, ah.)

**Fill 1**
Gtr. 4

Bridge
Em
A
Em
A
Rhy. Fig. 4A
End Rhy. Fig. 4A
Gtr. 2
high - er pow - er may _ be God or Je - sus _ Christ. It does-n't real - ly mat - ter much _ to me. _ With -
Rhy. Fig. 4
End Rhy. Fig. 4
Gtr. 1
let ring
Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A
Em
A
Em
out each oth - er's help _ there ain't no hope for __ us. I'm liv - ing in a dream, _ a fan - ta -
Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (1st 4 meas.)
A
D
Bm
sy. ___ Oh, yeah, yeah, yeah. ___
Gtr. 4 (elec.)
f
w/ dist.
D
Bm
D
Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A
8va
rake
Bm
F♯m
A
loco
f
w/ dist.
Gtr. 5
(elec.)
Gtr. 4
divisi
grad. release

**Interlude**

Gtr. 1: w/ Rhy. Fig. 1

D

Gtr. 4 tacet

A D

*D.S. al Coda*

Gtr. 2

Gtr. 5

Gtr. 4 *divisi*

3. If

* Don't pick; str. is caught with previous bend and sounds due to vibrato.

** Vol. swell

**Coda**

D Bm F♯m A Asus4 A

dream - er who dreams of bet - ter days. O - kay. I'm just a

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)
Gtr. 1: w/ Rhy. Fig. 3 (2 times)
Gtr. 2: w/ Rhy. Fill 1

Gtr. 2: w/ Rhy. Fig. 3A (last 3 meas.)

D Bm F♯m A Asus4 A

dream - er who's search - ing for the way to - day. I'm just a

Gtr. 2: w/ Rhy. Fig. 3A

D Bm F♯m A Asus4 A

dream - er, dream - ing my life a - way. Oh, yeah, yeah,

**Outro**

D Dsus4 D Dsus2 D Dsus4 D Dsus2 D

yeah.

(Yeah.)

Gtr. 1

rit.

**Rhy. Fill 1**

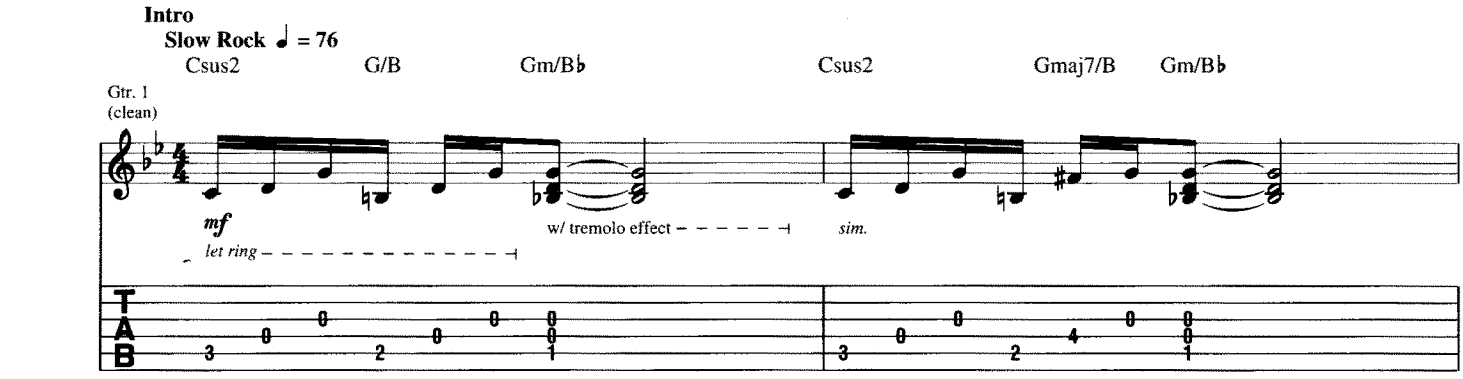
Gtr. 2

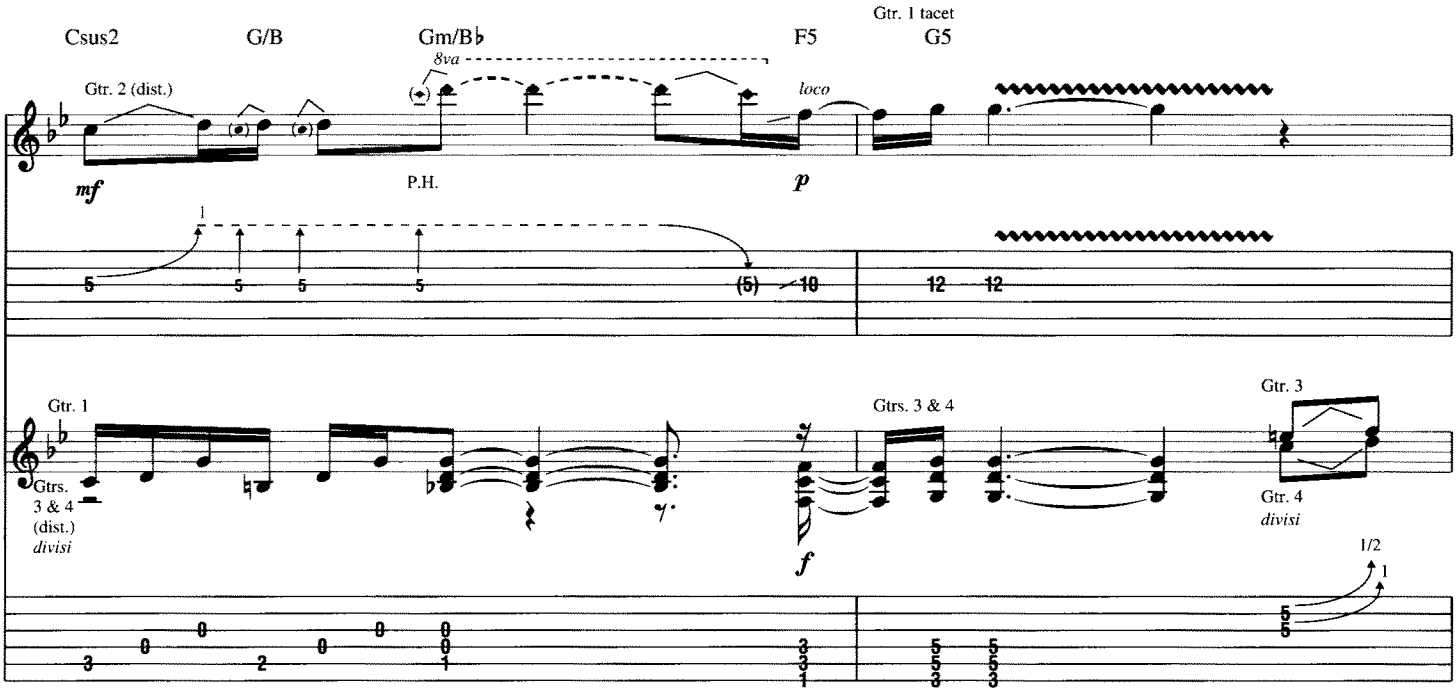
# No Easy Way Out

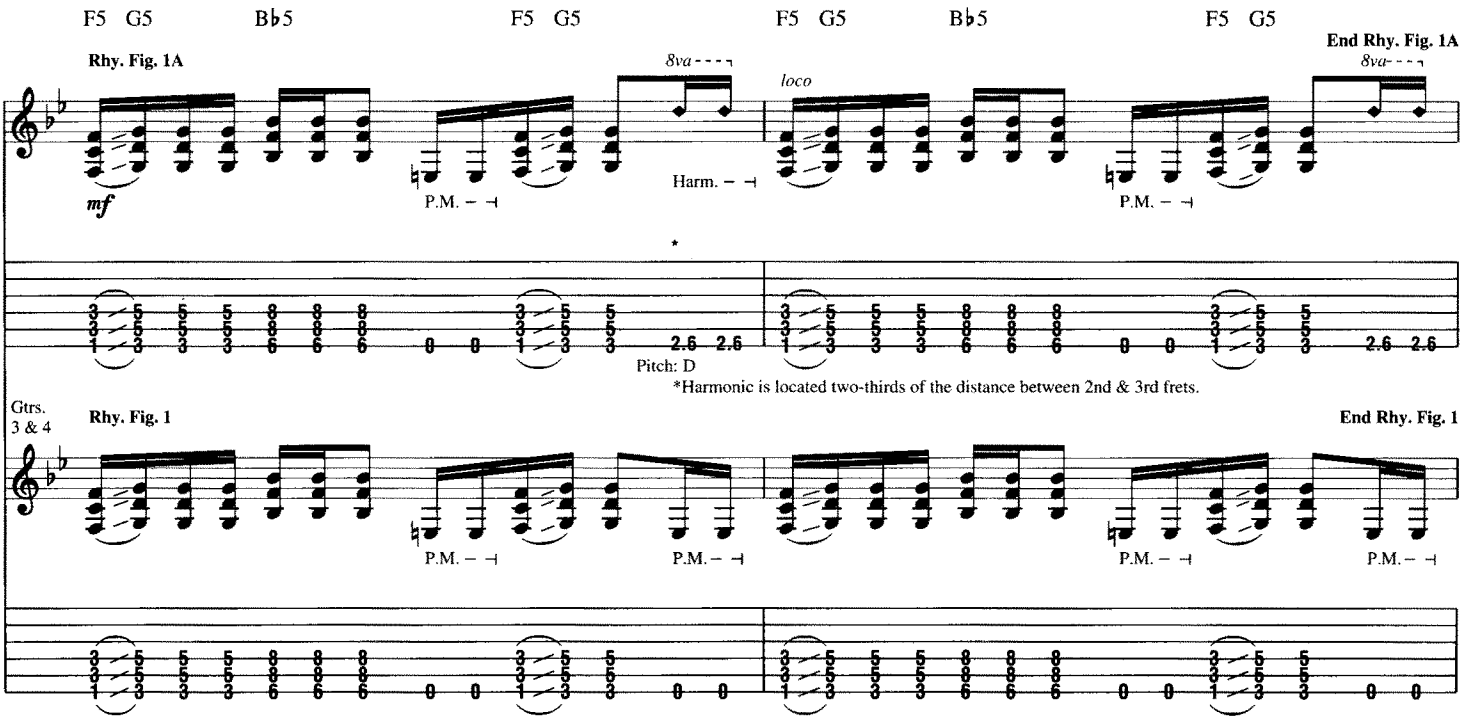
**Words and Music by Ozzy Osbourne and Tim Palmer**

Tune down 1/2 step:
(low to high) E♭–A♭–D♭–G♭–B♭–E♭

**Intro**
**Slow Rock** ♩ = 76

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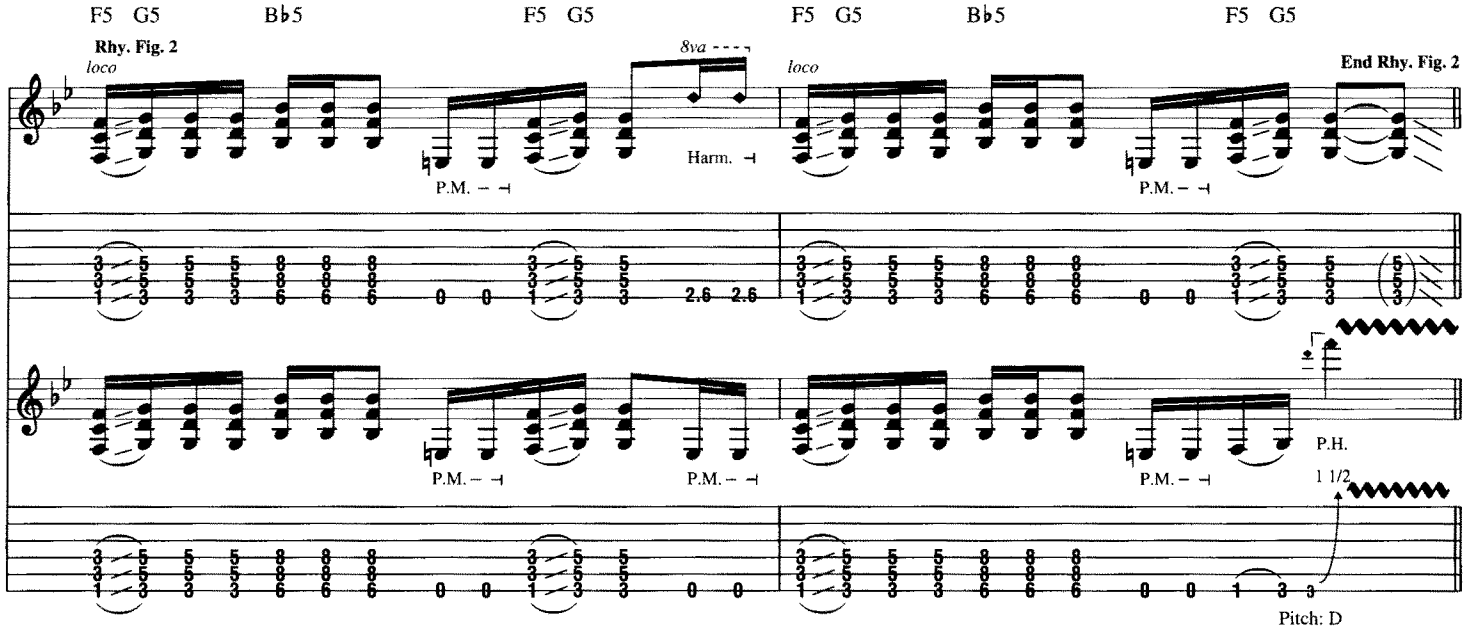
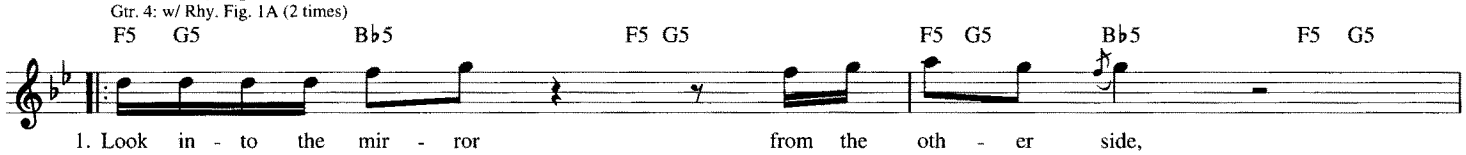
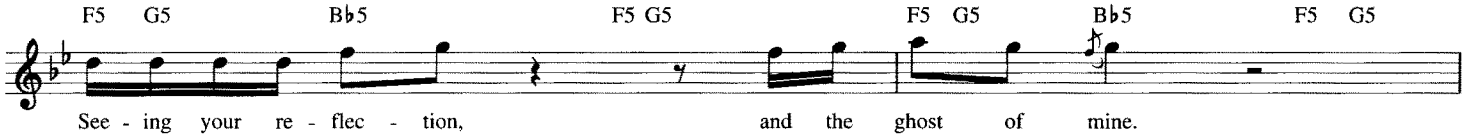
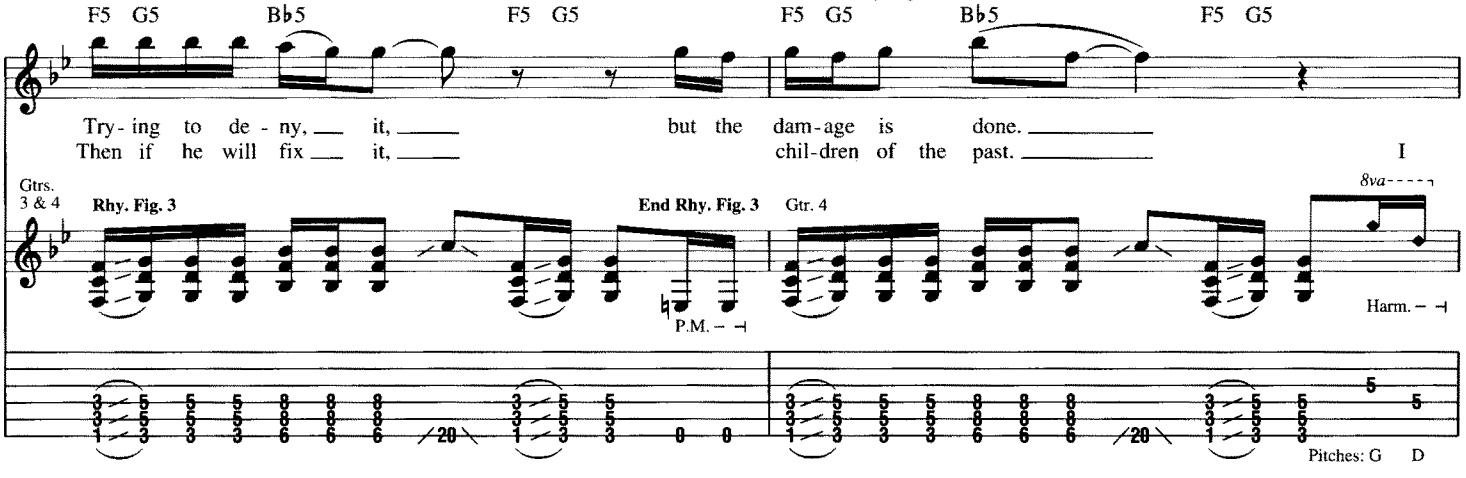



**Verse**

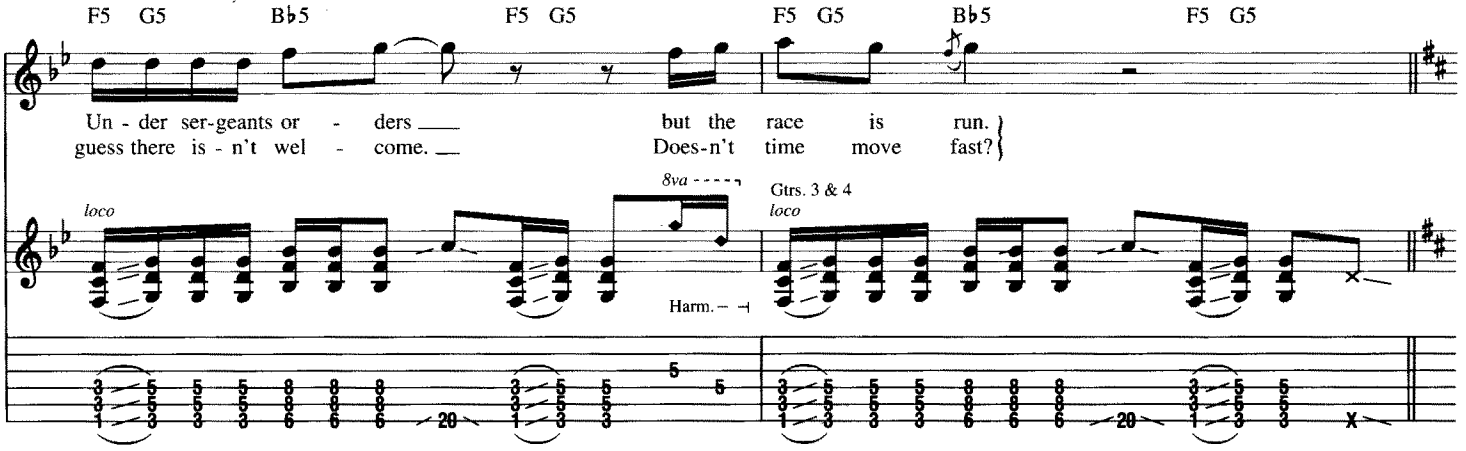
Gtr. 2 tacet
Gtr. 3: w/ Rhy. Fig. 1 (2 times)
Gtr. 4: w/ Rhy. Fig. 1A (2 times)

1. Look in - to the mir - ror from the oth - er side,
2. Read dai - ly fic - tion, Su - per - man is dead.

See - ing your re - flec - tion, and the ghost of mine.
Crush - ing pounds of sil - ver, im - i - tat - ing lead.

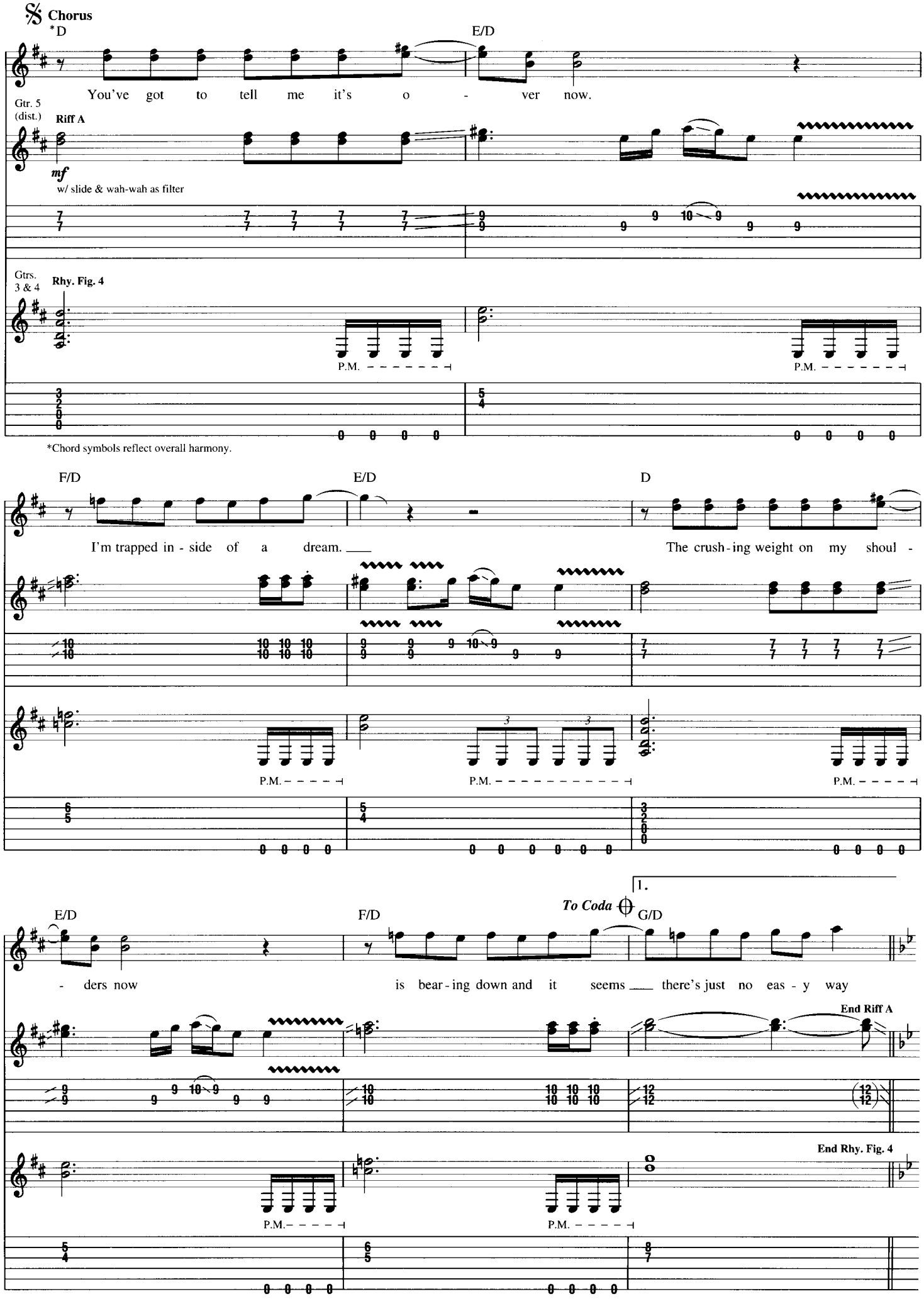
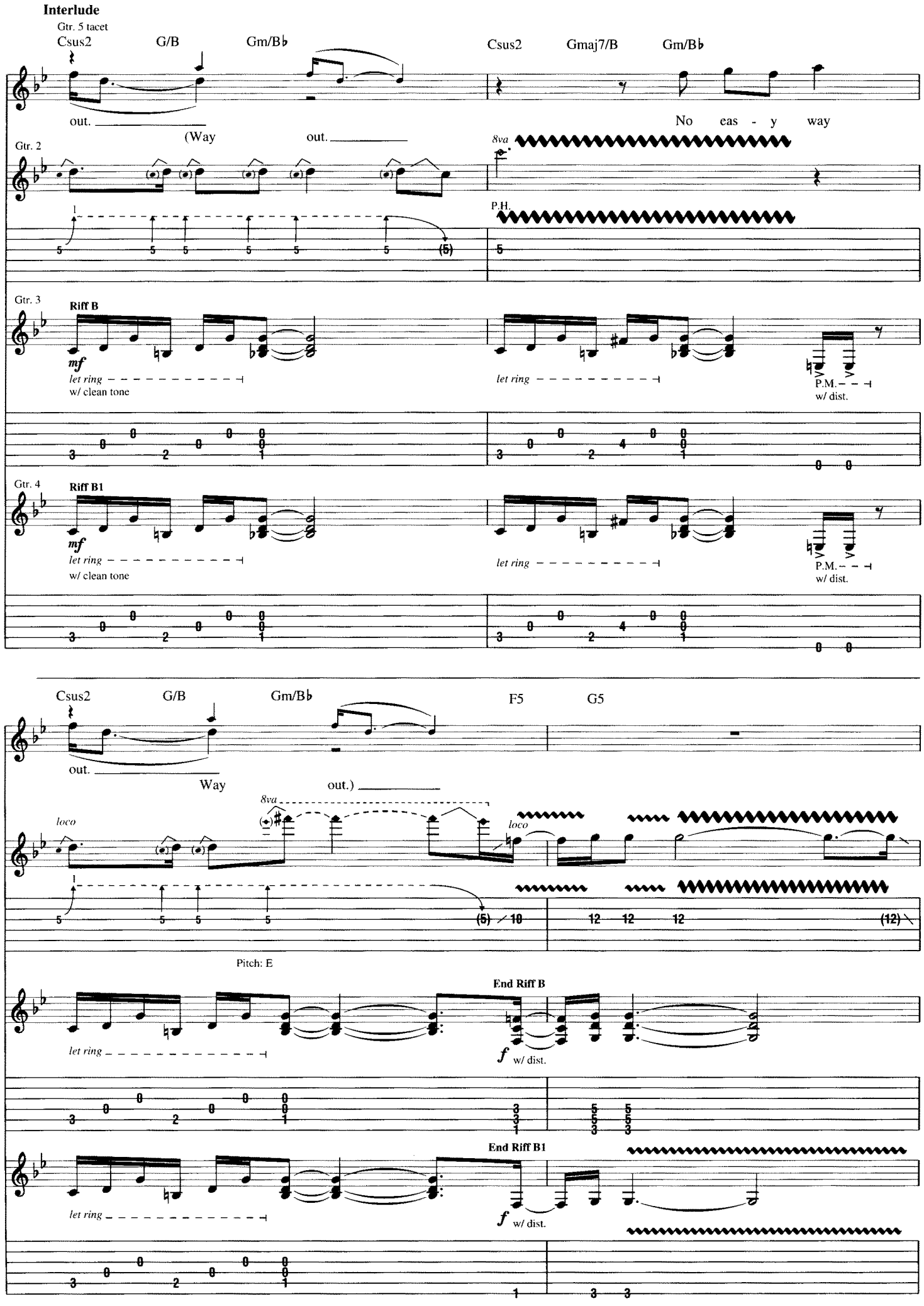
Gtr. 3: w/ Rhy. Fig. 3 (2 times)

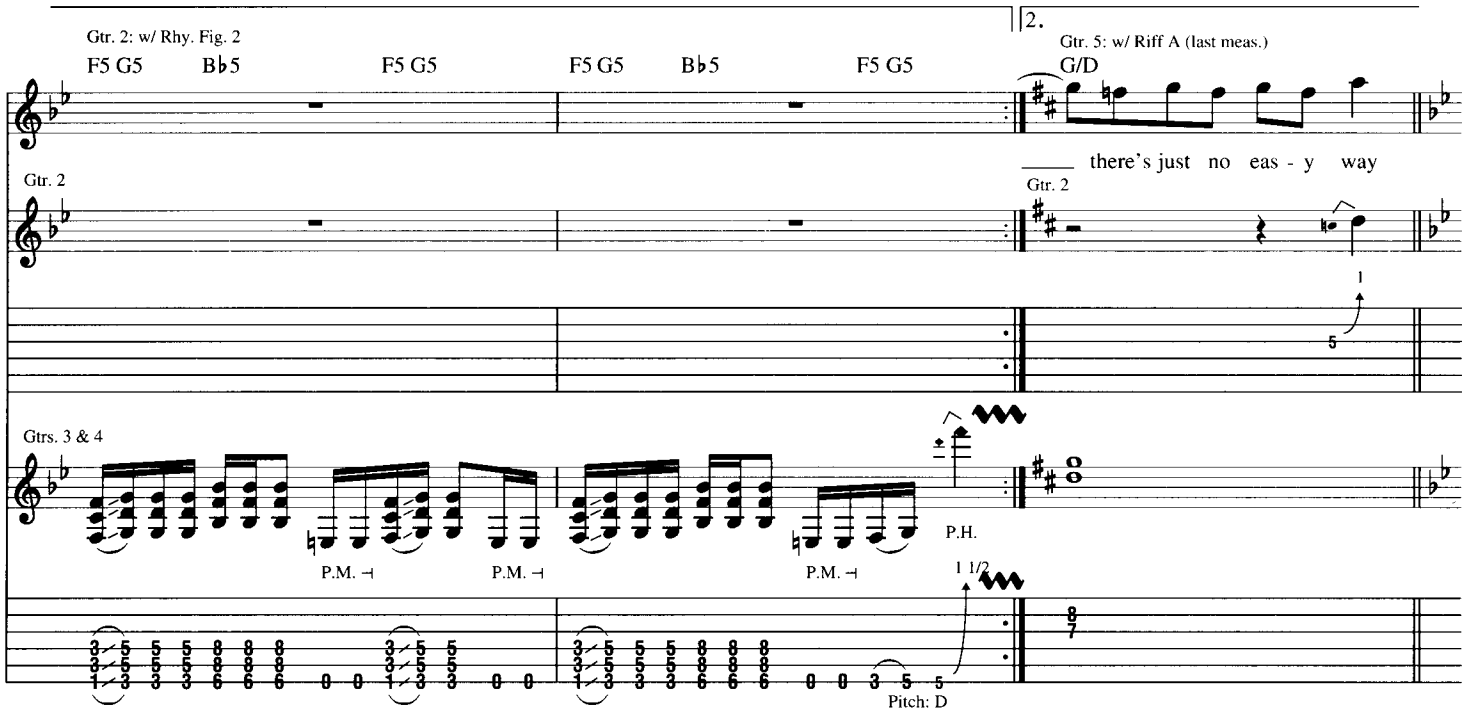



Try - ing to de - ny, it, but the dam - age is done.
Then if he will fix it, chil - dren of the past.

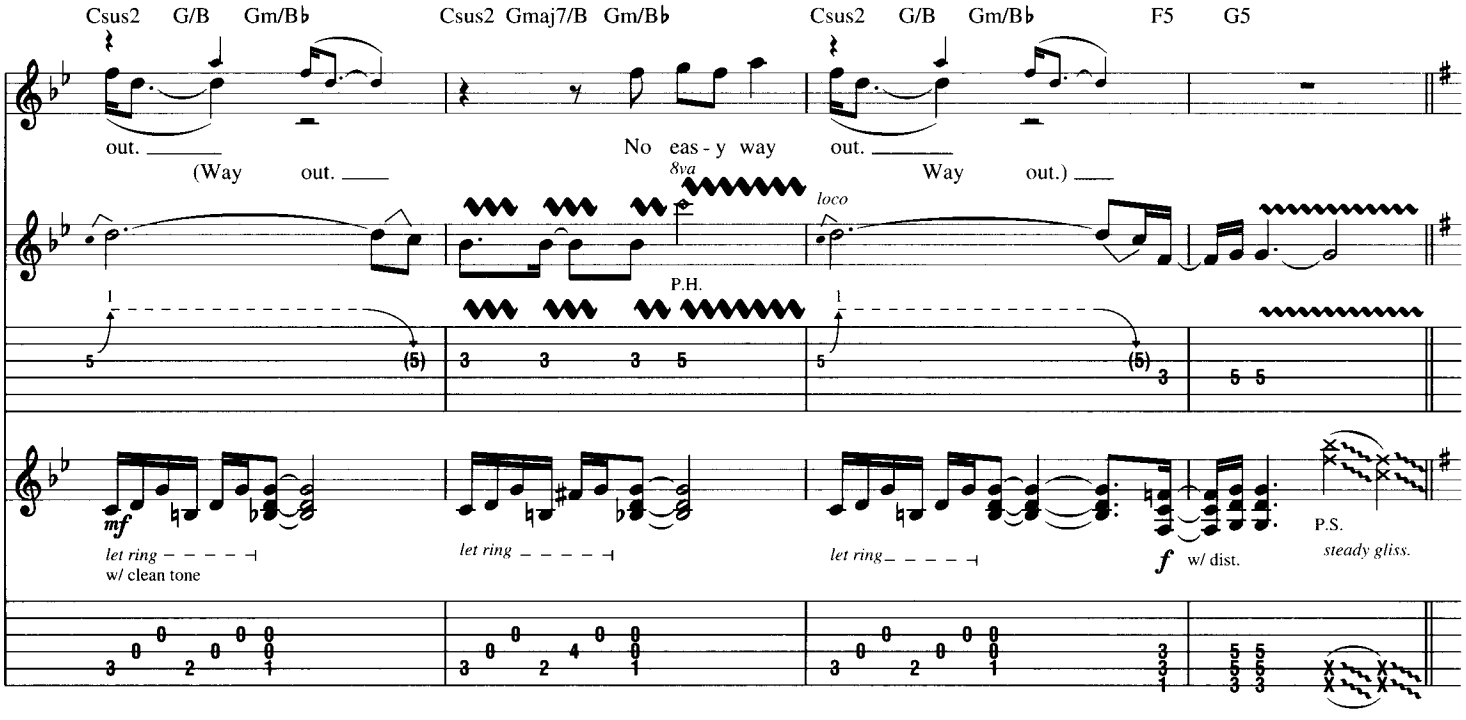
I



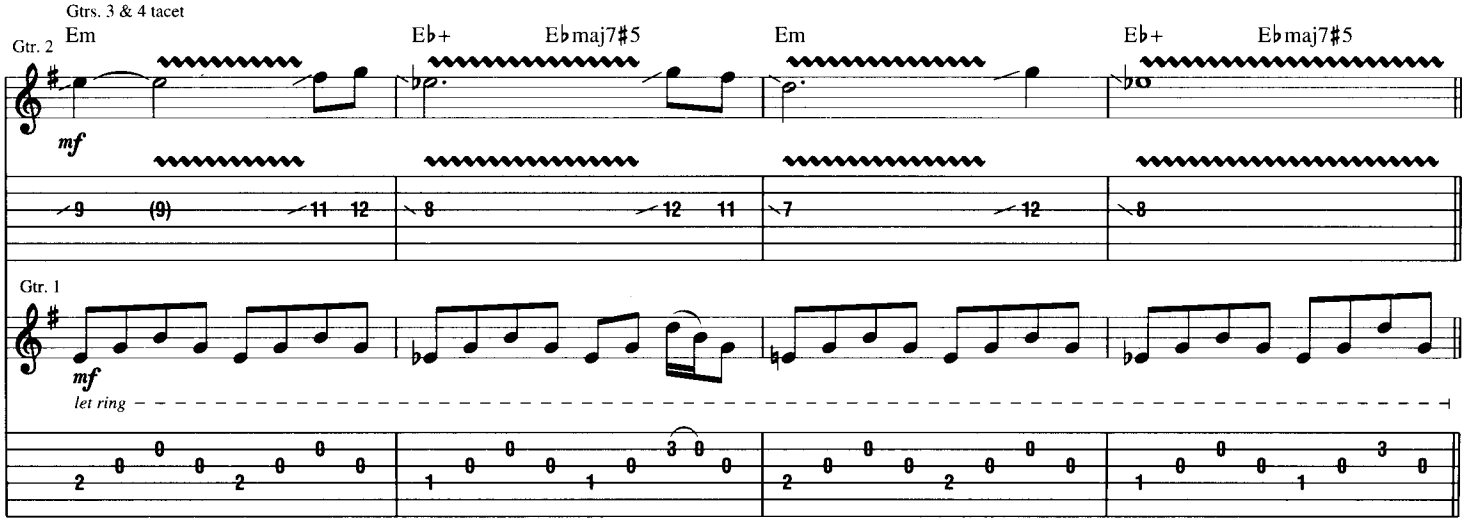

Un - der ser - geants or - ders but the race is run.
guess there is - n't wel - come. Does - n't time move fast?

Chorus
*D
E/D
You've got to tell me it's o - ver now.
Gtr. 5 (dist.)
Riff A
mf
w/ slide & wah-wah as filter
Gtrs. 3 & 4
Rhy. Fig. 4
P.M.
*Chord symbols reflect overall harmony.
F/D
E/D
D
I'm trapped in - side of a dream.
The crush - ing weight on my shoul -
E/D
F/D
To Coda
1.
G/D
- ders now
is bear - ing down and it seems there's just no eas - y way
End Riff A
End Rhy. Fig. 4

Interlude
Gtr. 5 tacet
Csus2
G/B
Gm/B♭
Csus2
Gmaj7/B
Gm/B♭
out.
(Way
out.
No eas - y way
Gtr. 2
8va
P.H.
Gtr. 3
Riff B
mf
let ring
w/ clean tone
let ring
P.M.
w/ dist.
Gtr. 4
Riff B1
mf
let ring
w/ clean tone
let ring
P.M.
w/ dist.
Csus2
G/B
Gm/B♭
F5
G5
out.
Way
out.)
8va
loco
loco
Pitch: E
End Riff B
let ring
f
w/ dist.
End Riff B1
let ring
f
w/ dist.




**Interlude**




**Interlude**
**Half-time feel**
Gtrs. 3 & 4 tacet



**Bridge**

Gtr. 2 tacet

Em Eb+ G/D

Night in the shad - ow of man, is this the dawn of the dead, don't let it

Gtr. 1

*let ring simile*

Eb+ Ebmaj7#5 Em Eb+ G/D

live in your head. And then, now as the Sab-bath be-gins, it wakes your night-mare a-gain, so run a -

Eb+

**End half-time feel**

way if you can. So just run, run as fast as you can.

*Gtr. 6 (dist.)

*pp* *mp*

w/ wah-wah as filter

P.M.

6 6

*Harm.

*Harmonics produced by hammering & pulling off as indicated while lightly resting heel of R.H. on string and slowly moving across from bridge pickup towards headstock.

Gtr. 1

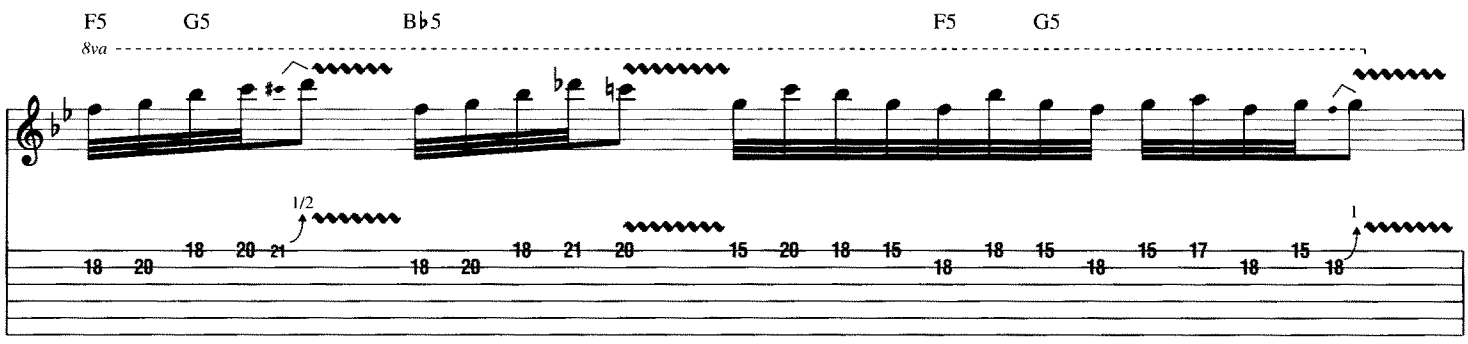
**Guitar Solo**

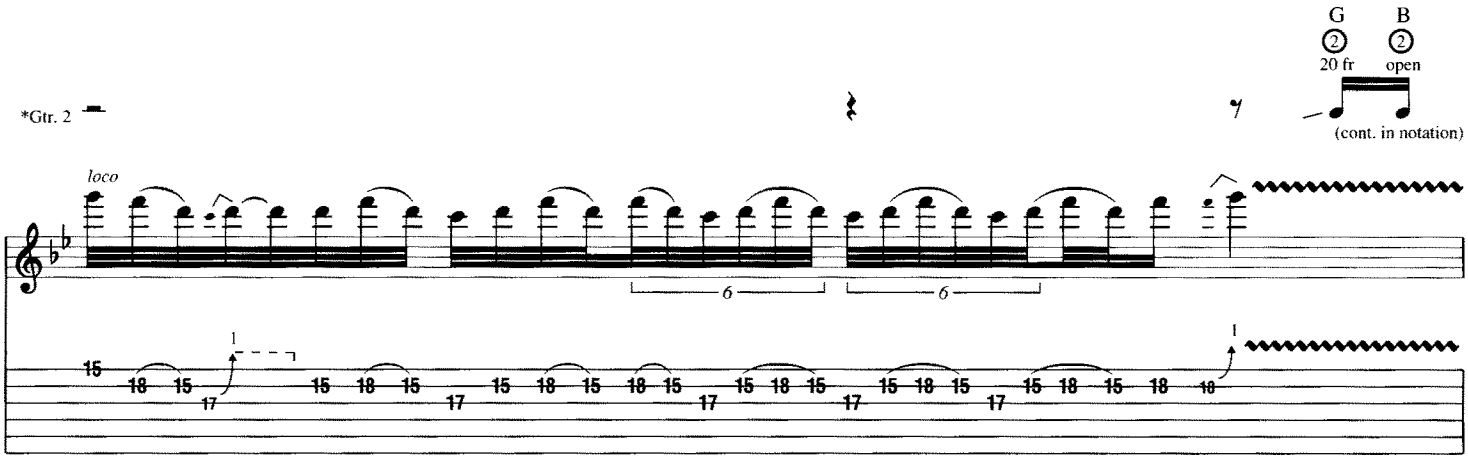
Gtrs. 3 & 4: w/ Rhy. Fig. 1A (2 times)

F5 G5 B♭5 F5 G5 F5 G5 B♭5 F5 G5

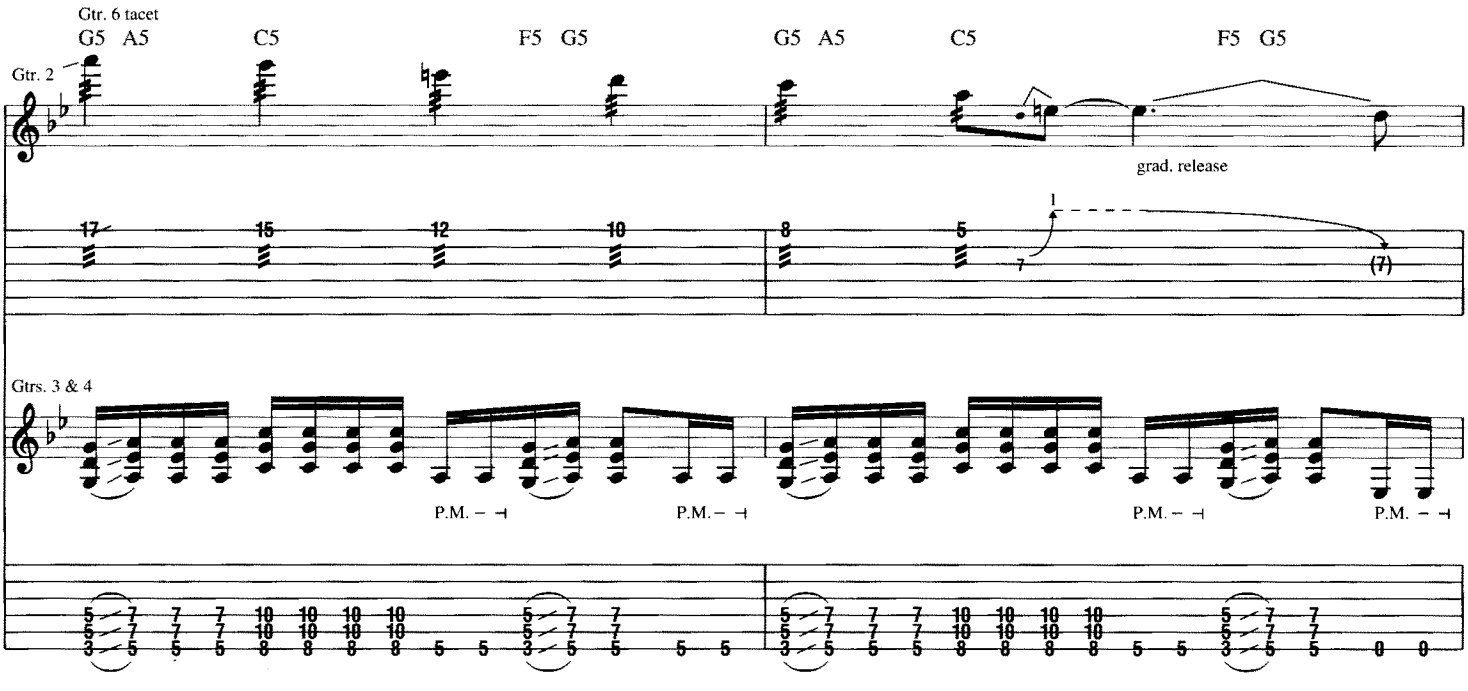
Gtr. 6

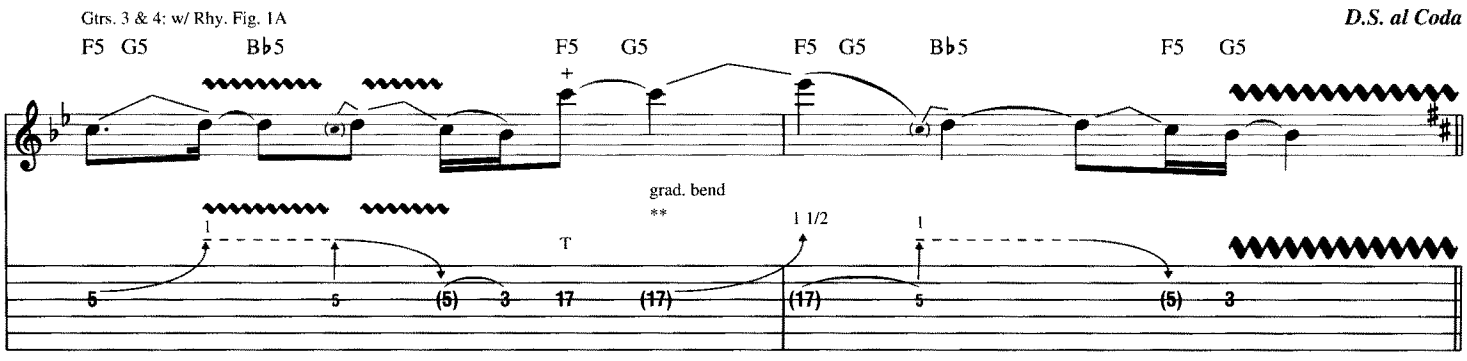
*f*




* w/ wah-wah as filter




** While holding tapped note, bend str. w/ L.H. at 5th fret.

## Coda

Gtrs. 3 & 4: w/ Rhy. Fig. 4 (last meas.)
Gtr. 5: w/ Riff A (last meas.)

G/D

(there's just no eas - y way

Gtrs. 3 & 4: w/ Rhy. Fig. 4
Gtr. 5: w/ Riff A

D E/D

out.) Too late to tell me it's o - ver now,

F/D E/D D

fall - ing a - part at the seams. No an - gel sits on my shoul -

E/D F/D G/D

- ders now. I hold my head and it screamed, there's just no eas - y way

## Outro

Gtr. 3: w/ Riff B (1st 2 meas.)
Gtr. 4: w/ Riff B1

Csus2 G/B Gm/B♭ Csus2 Gmaj7/B Gm/B♭

out. (Way out. No eas - y way

Gtr. 2

P.M.

Csus2 G/B Gm/B♭ F5 G5

*Segue to "That I Never Had"*

out. Way out.)

fdbk.

Gtr. 2

Gtr. 4
*divisi*

Gtr. 3

*let ring*

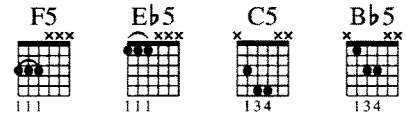
*f*
w/ dist.

fdbk.

pitch: D

# That I Never Had

**Words and Music by Marti Frederiksen, Ozzy Osbourne, Joe Holmes and Robert Trujillo**




Drop D tuning, down 1/2 step:
(low to high) D♭–A♭–D♭–G♭–B♭–E♭

**Intro**

**Moderate Rock** ♩ = 118

N.C. A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5

Gtr. 2 (dist.)

* *mf*

fdbk.

T A B (7)

* Vol. swell begins over end of previous track.

** Gtr. 1 (dist.) **Riff A** **End Riff A**

*f* P.M. P.M. P.M. P.M. P.M. P.M.

T A B

** Doubled throughout.

Gtr. 2 tacet

G5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5

P.H.

5 (5)

pitch: F♯

P.M. P.M. P.M. P.M. P.M. P.M.

Gtr. 1

G5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5

P.M. P.M. P.M. P.M. P.M. P.M.

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**Verse**

Gtr. 1: w/ Riff A (4 times)
3rd time, Gtr. 2 tacet

A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5

1. All these tears I cry, don't you won - der why?
2. Ev - 'ry word I say (Ev - 'ry word I say.) ev - 'ry time I pray. (Ev - 'ry time I pray.)
3. Will I see the day? (Will I see the day?) Will I have to pay? (Will I have to pay?)

A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5

Is it all a dream? Nev - er what it seems.
Look in - to my eyes, (Look in-to my eyes,) dis - tant voic - es cry. (Dis-tant voic-es cry.)
What's in side of me (What's in-side of me.) you will nev - er see. (You will nev-er see.)

**Chorus**

3rd time, Gtr. 6: w/ Riff D (3 times)

C5 C♯(♭5) A5 G5 E5 A5 G5 E5 A5 G5 E5

Get un - der my skin.
It's de - light - ing me.
Won't you let me in?

Gtr. 3 (dist.) **Riff B1** **End Riff B1**

*mf*

Gtr. 1 **Riff B** **End Riff B**

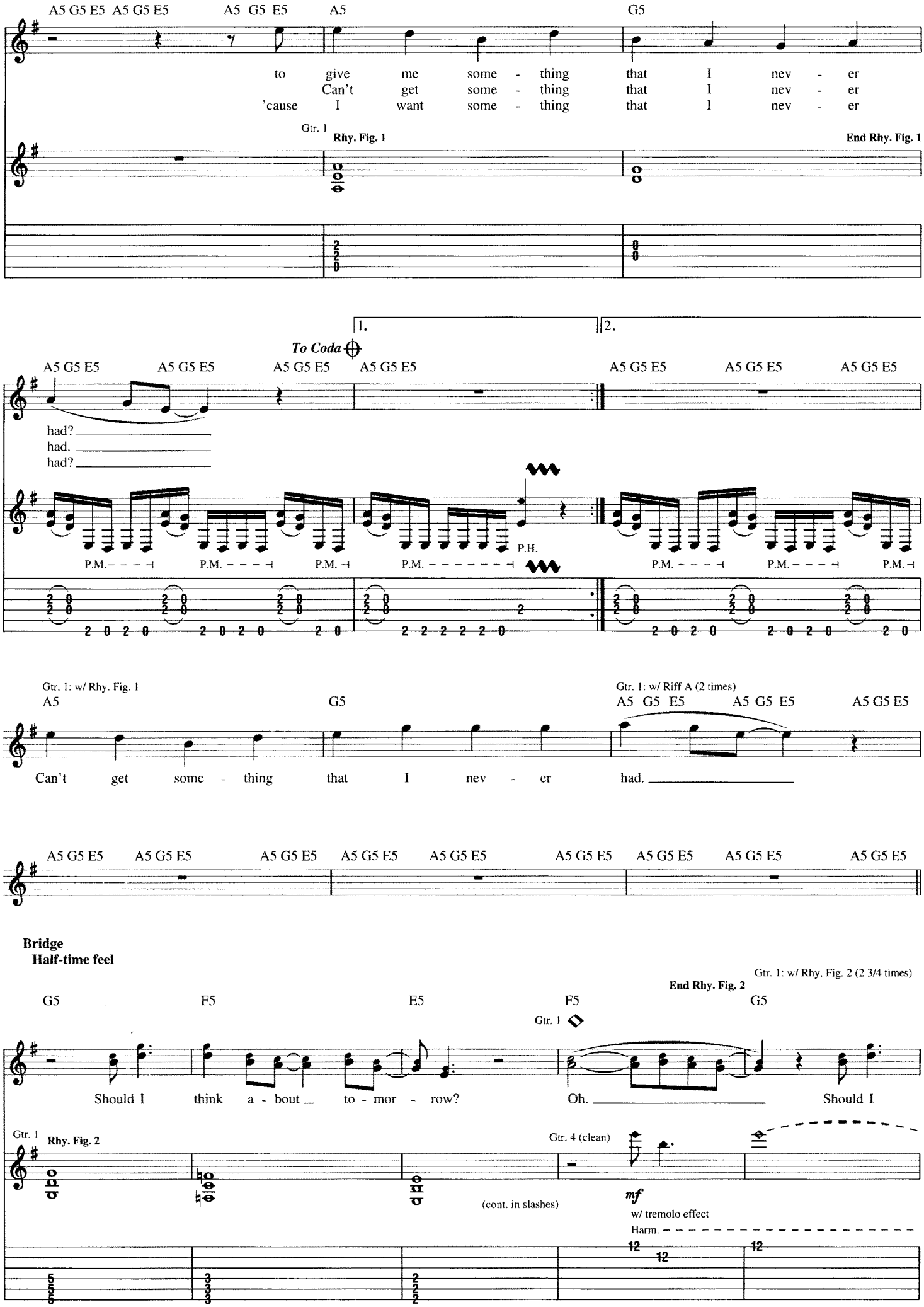
P.M. P.M. P.M.

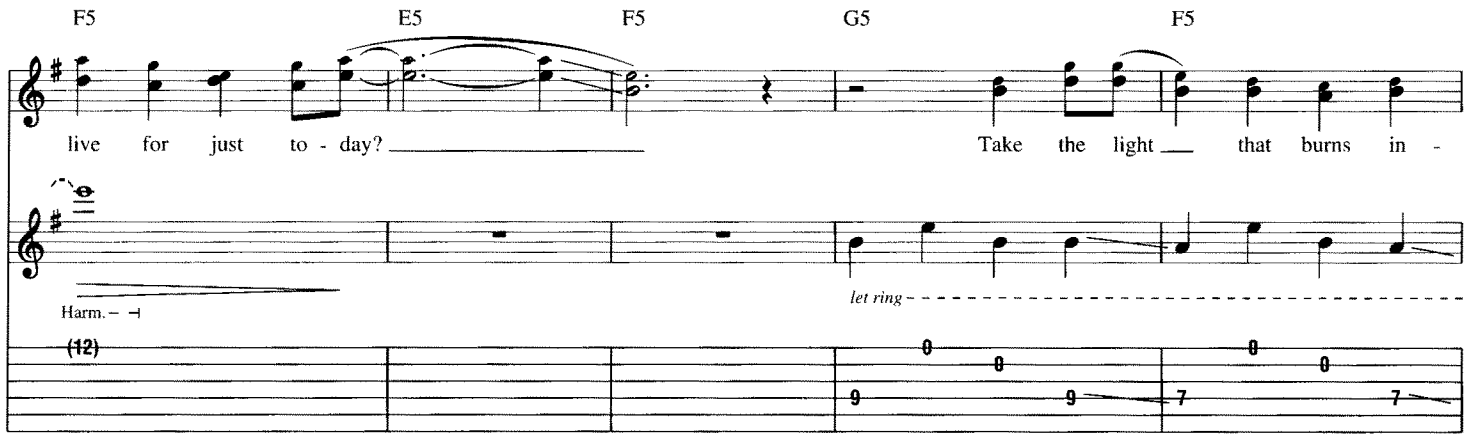
Gtrs. 1 & 3: w/ Riffs B & B1 (2 times)

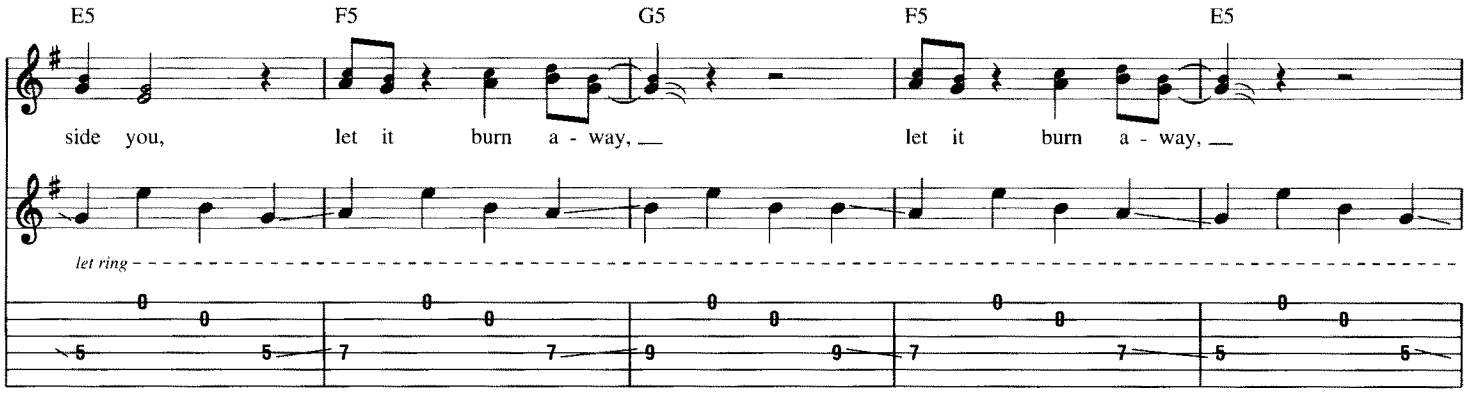
C5 C♯(♭5) A5 G5 E5 A5 G5 E5 A5 G5 E5 C5 C♯(♭5)

Should I let you in? Don't you think it's fair
Tell me what you see. You want what I have.
Don't you let me sin. Do you think I'm mad

**Riff D**
Gtr. 6 (dist.)

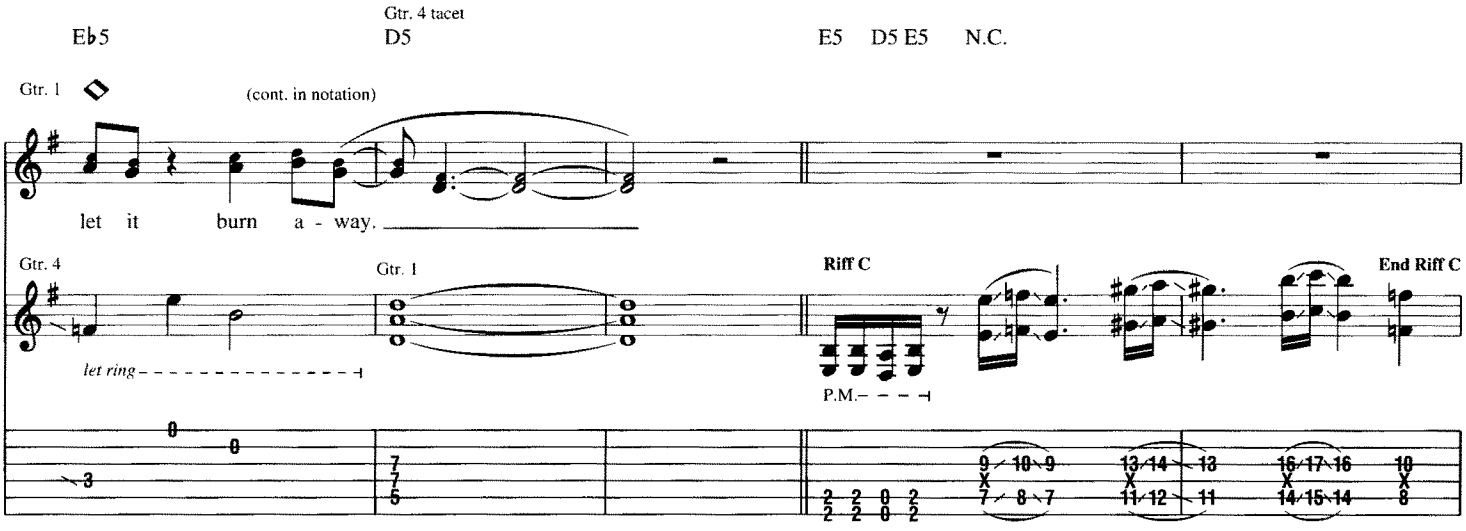
*f*

A5 G5 E5 A5 G5 E5
A5 G5 E5
A5
G5
to give me some - thing that I nev - er
Can't get some - thing that I nev - er
'cause I want some - thing that I nev - er
Gtr. 1
Rhy. Fig. 1
End Rhy. Fig. 1
1.
2.
To Coda
had?
had.
had?
P.M.
P.H.
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 1: w/ Riff A (2 times)
Can't get some - thing that I nev - er had.
Bridge
Half-time feel
Gtr. 1: w/ Rhy. Fig. 2 (2 3/4 times)
End Rhy. Fig. 2
G5
F5
E5
F5
G5
Gtr. 1
Should I think a - bout to - mor - row?
Oh.
Should I
Rhy. Fig. 2
Gtr. 4 (clean)
(cont. in slashes)
mf
w/ tremolo effect
Harm.

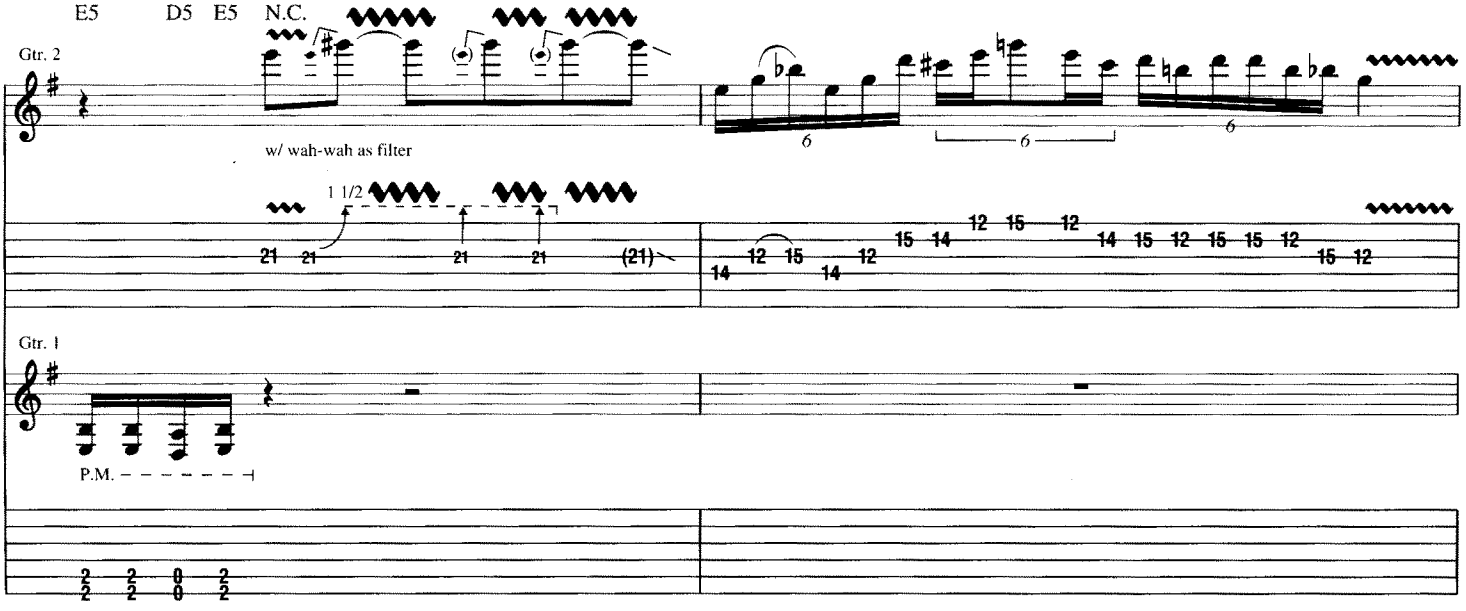


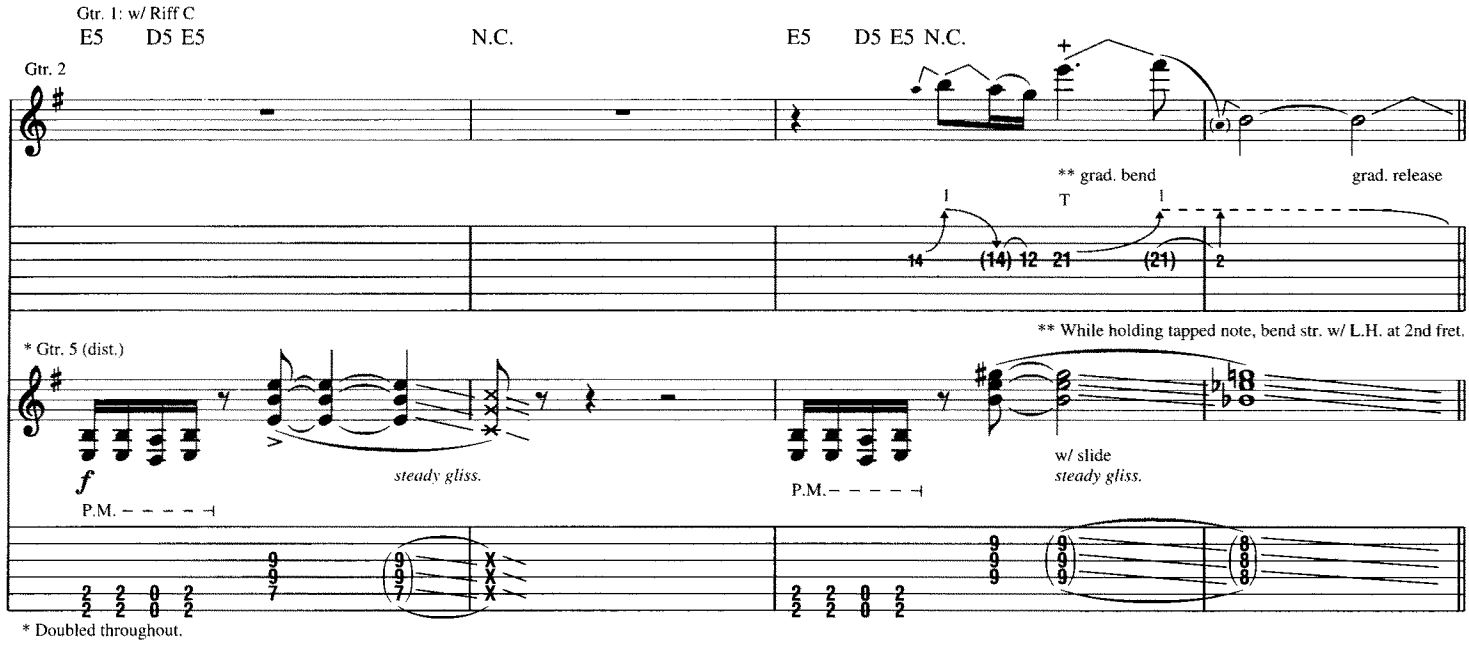




**Interlude**

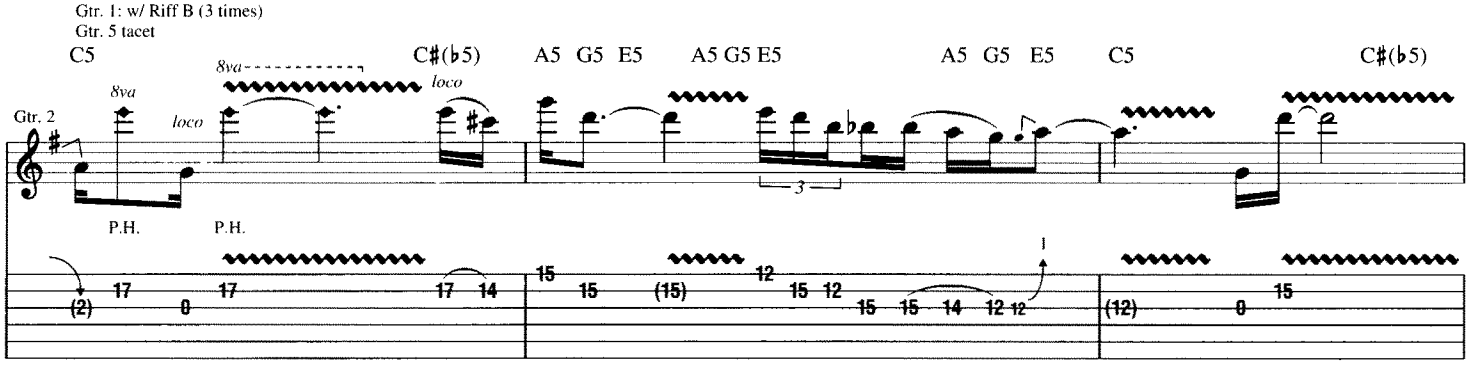
**End half-time feel**

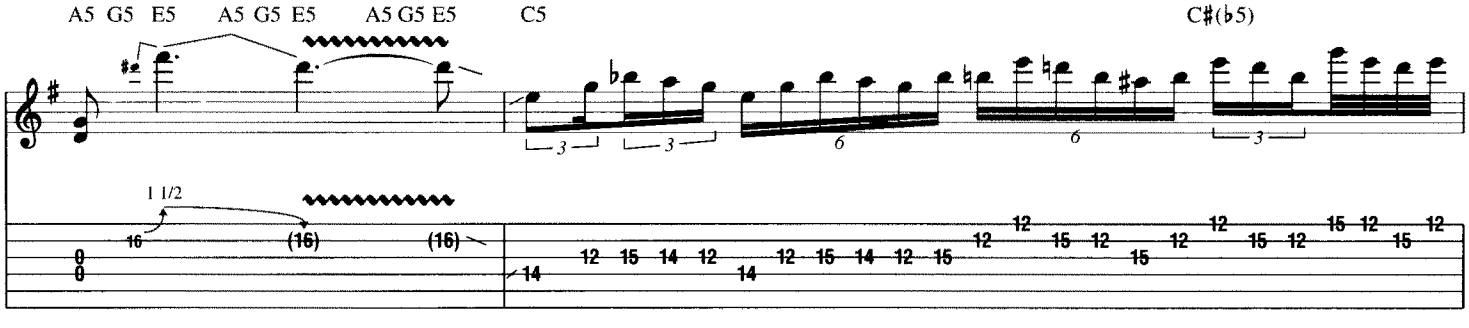


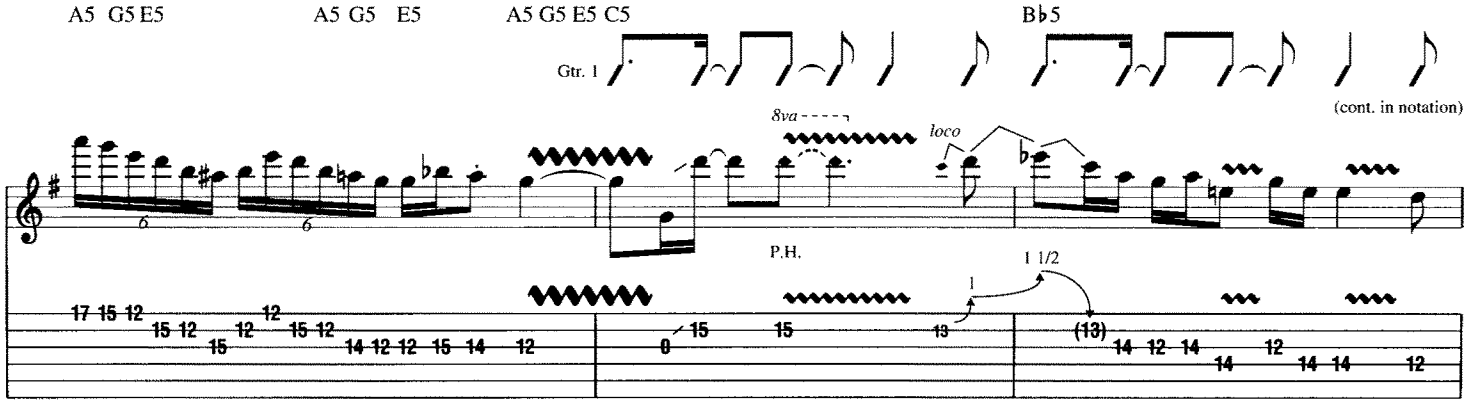



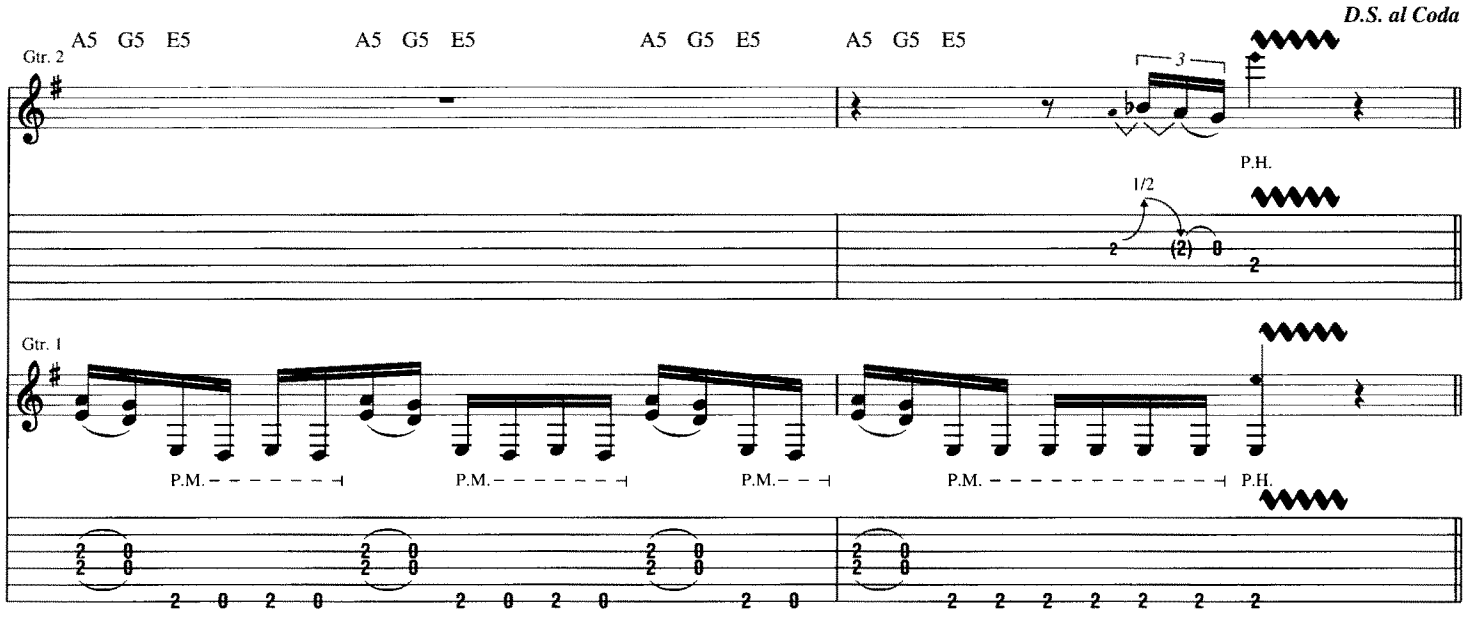

Gtr. 1: w/ Riff C
E5 D5 E5
N.C.
E5 D5 E5 N.C.
Gtr. 2
** grad. bend
grad. release
** While holding tapped note, bend str. w/ L.H. at 2nd fret.
* Gtr. 5 (dist.)
f
steady gliss.
P.M.
w/ slide
steady gliss.
* Doubled throughout.

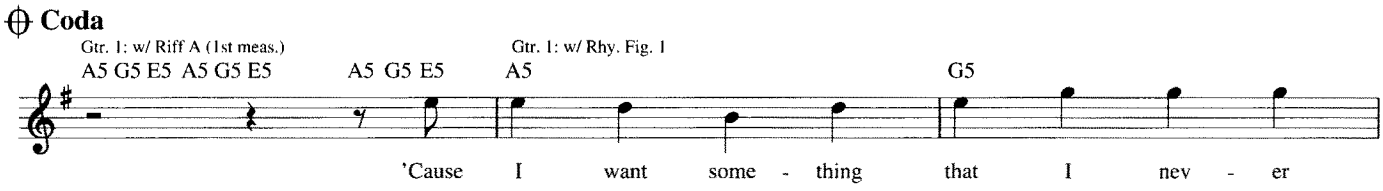
**Guitar Solo**

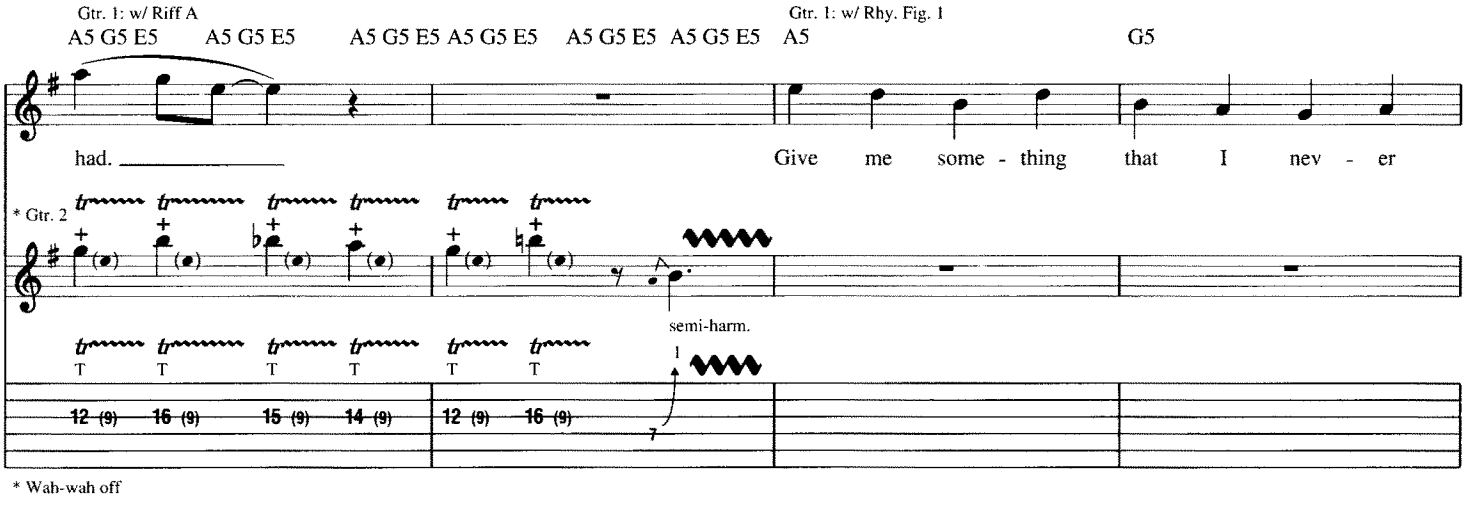

Gtr. 1: w/ Riff B (3 times)
Gtr. 5 tacet
C5
C♯(♭5)
A5 G5 E5
A5 G5 E5
A5 G5 E5
C5
C♯(♭5)
Gtr. 2
8va
loco
P.H.
P.H.


A5 G5 E5
A5 G5 E5
A5 G5 E5
C5
C♯(♭5)
1 1/2

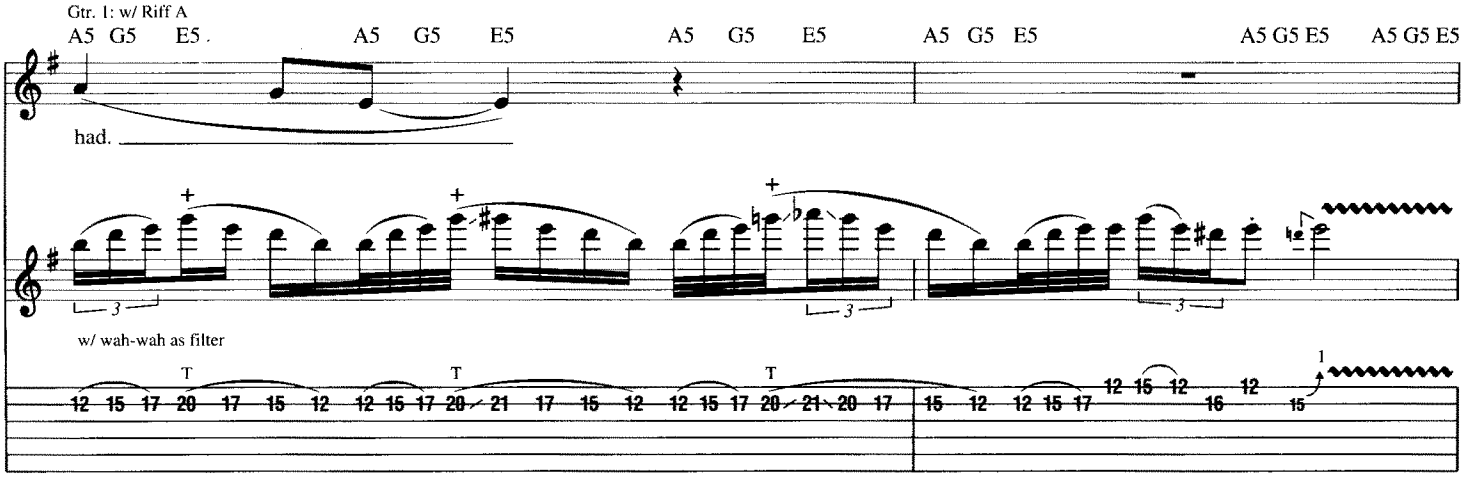

A5 G5 E5
A5 G5 E5
A5 G5 E5 C5
B♭5
Gtr. 1
(cont. in notation)
8va
loco
P.H.
1 1/2


D.S. al Coda
Gtr. 2
A5 G5 E5
A5 G5 E5
A5 G5 E5
A5 G5 E5
3
P.H.
1/2
Gtr. 1
P.M.
P.M.
P.M.
P.M.
P.H.


Coda
Gtr. 1: w/ Riff A (1st meas.)
A5 G5 E5 A5 G5 E5
A5 G5 E5
Gtr. 1: w/ Rhy. Fig. 1
A5
G5
'Cause I want some - thing that I nev - er


Gtr. 1: w/ Riff A
A5 G5 E5 A5 G5 E5
A5 G5 E5 A5 G5 E5
A5 G5 E5 A5 G5 E5
Gtr. 1: w/ Rhy. Fig. 1
A5
G5
had.
Give me some - thing that I nev - er
* Gtr. 2
semi-harm.
12 (9) 16 (9) 15 (9) 14 (9)
12 (9) 16 (9)

* Wah-wah off


Gtr. 1: w/ Riff A
A5 G5 E5
A5 G5 E5
A5 G5 E5
A5 G5 E5
A5 G5 E5
had.
w/ wah-wah as filter
12 15 17 20 17 15 12 12 15 17 20 21 17 15 12 12 15 17 20 21 20 17 15 12 12 15 17 12 15 12 12 16 15

**Outro-Guitar Solo**

Gtr. 1: w/ Rhy. Fig. 1

A5 G5 A5 G5 E5 A5 G5 E5 A5 G5 E5

Gtr. 1: w/ Riff A

Give me some - thing that I nev - er had.

A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5

Gtr. 1: w/ Rhy. Fig. 1

A5 G5

Gtr. 1: w/ Riff A

A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5

A5 G5 N.C. D5 E5

Gtr. 2

8va

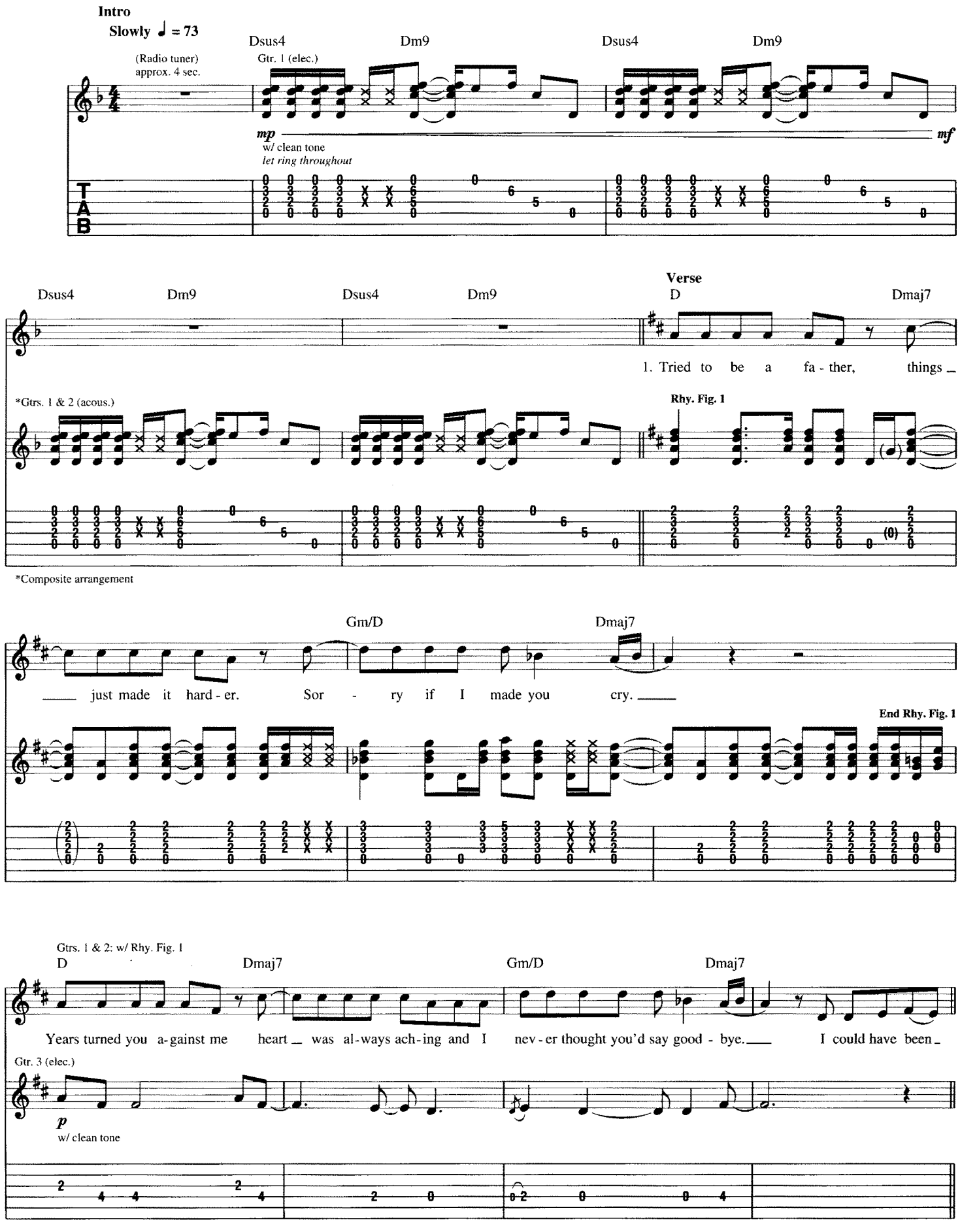
loco

Gtr. 1

* Harm.

* Harmonics produced by hammering/pulling off as indicated while lightly resting heel of R.H. on str. and slowly moving across from bridge pickup towards headstock.

# You Know...(Part I)

**Words and Music by Ozzy Osbourne and Tim Palmer**

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**Chorus**

Em A

wrong, you know. I should have been

Gtrs. 1 & 2

Gtr. 3

*mf* *mp*

*Vol. swell

Em A *rit.* D/A (Radio tuner) approx. 6 sec.

strong, you know.

*rit.*

*rit.*

# Junkie

**Words and Music by Marti Frederiksen, Ozzy Osbourne, Joe Holmes and Robert Trujillo**

7-Str. gtr. tuning:
(low to high) A–E–A–D–G–B–E

**Intro**

**Moderately slow ♩. = 54**

*A7(no3rd)

Gtr. 1
(dist.)

*mf*

w/ wah-wah

P.H.

*Chord symbols reflect implied harmony.

Gtrs.
1 & 2
(dist.) **Riff A**

*f*

w/ wah-wah

P.H.

P.H.

pitches: D B

**Verse**

A7(no3rd)

1. You're com-ing down bad - ly, you're

**End Riff A**

P.H.

crip-pled in - side. A rat in a sew - er, you've no place to hide. A

P.M.

P.M.

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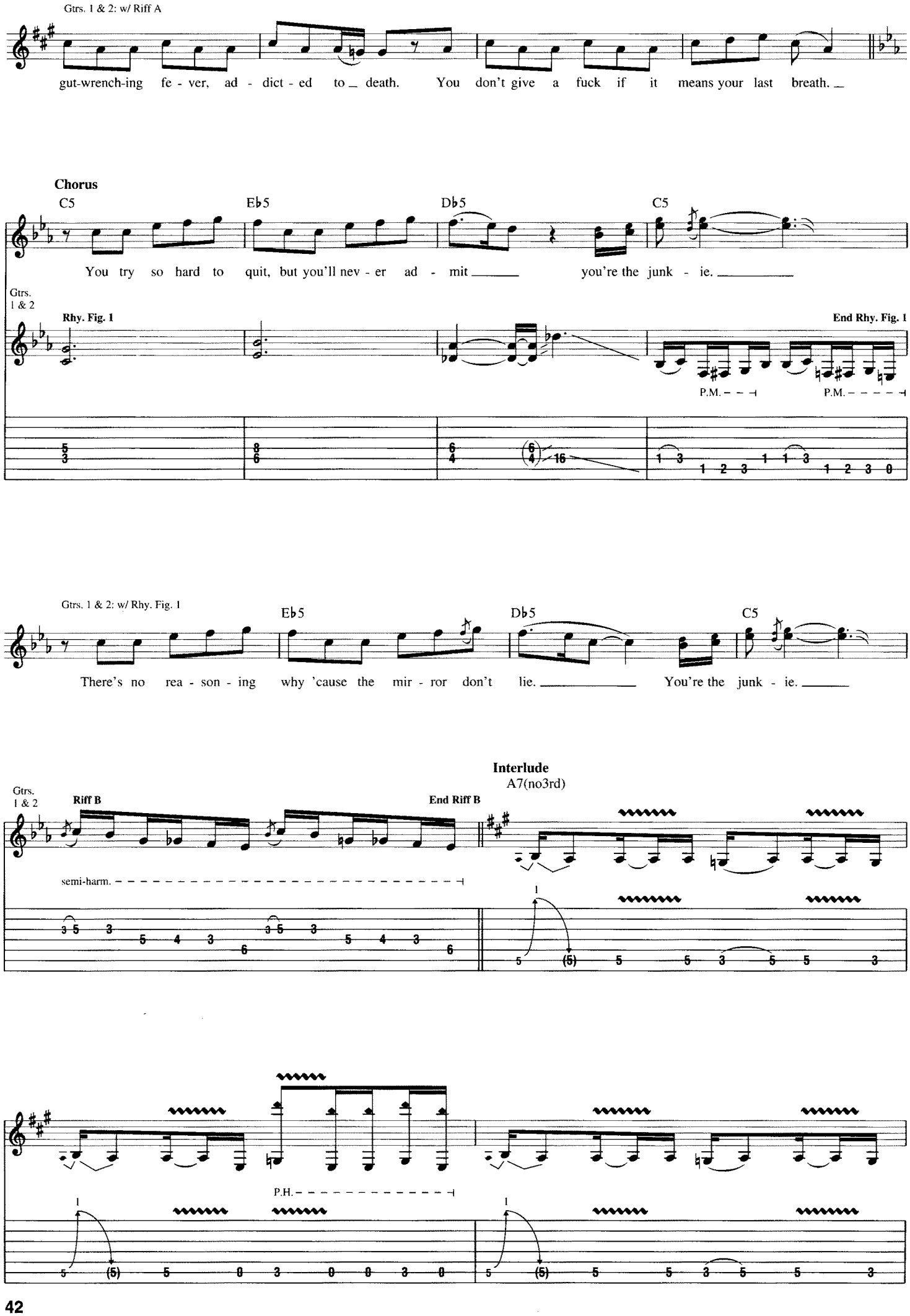
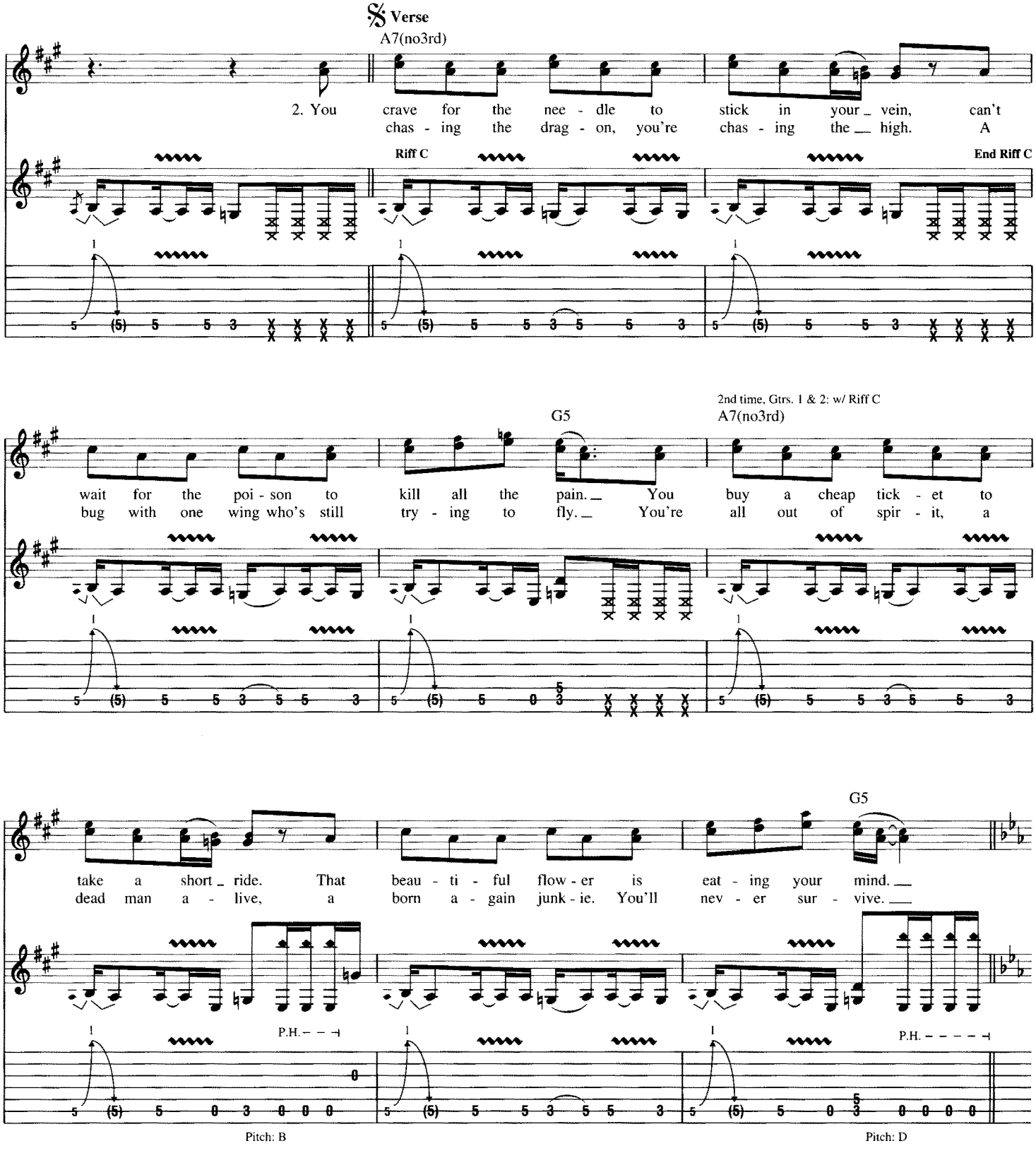

Gtrs. 1 & 2: w/ Riff A
gut-wrench-ing fe - ver, ad - dict - ed to_ death. You don't give a fuck if it means your last breath._
Chorus
C5
Eb5
Db5
C5
You try so hard to quit, but you'll nev - er ad - mit_____ you're the junk - ie._____
Gtrs. 1 & 2
Rhy. Fig. 1
End Rhy. Fig. 1
P.M.
P.M.
Gtrs. 1 & 2: w/ Rhy. Fig. 1
Eb5
Db5
C5
There's no rea - son - ing why 'cause the mir - ror don't lie._____ You're the junk - ie._____
Interlude
A7(no3rd)
Gtrs. 1 & 2
Riff B
End Riff B
semi-harm.
P.H.

Verse
A7(no3rd)
2. You crave for the nee - dle to stick in your vein, can't
chas - ing the drag - on, you're chas - ing the high. A
Riff C
End Riff C
2nd time, Gtrs. 1 & 2: w/ Riff C
G5
A7(no3rd)
wait for the poi - son to kill all the pain. You buy a cheap tick - et to
bug with one wing who's still try - ing to fly. You're all out of spir - it, a
G5
take a short ride. That beau - ti - ful flow - er is eat - ing your mind.
dead man a - live, a born a - gain junk - ie. You'll nev - er sur - vive.
P.H.
P.H.
Pitch: B
Pitch: D
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
C5
Eb5
Db5
C5
You try so hard to quit, but you'll nev - er ad - mit you're the junk - ie.
To Coda
Eb5
Db5
C5
Gtrs. 1 & 2: w/ Riff B
There's no rea - son - ing why 'cause the mir - ror don't lie. You're the junk - ie.

**Bridge**

G5 D♭5 C5 B♭5 G5 D♭5 C5 B♭5

Your name means noth - ing, you don't know the score. _ Bod - y is ach - ing, you still crave for more. _

Gtrs. 1 & 2

G5 D♭5 C5 B♭5 G5 D♭5 C5 B♭5

Some-times you wish that you'd nev - er been born. _ Tor - ment - ed king with a crown full of thorns. _____

semi-harm. – – ⊣

**Interlude**

A7(no3rd) N.C. A7(no3rd) N.C.

Gtr. 3 (dist.)

8va 8va

*mf*

*fdbk.

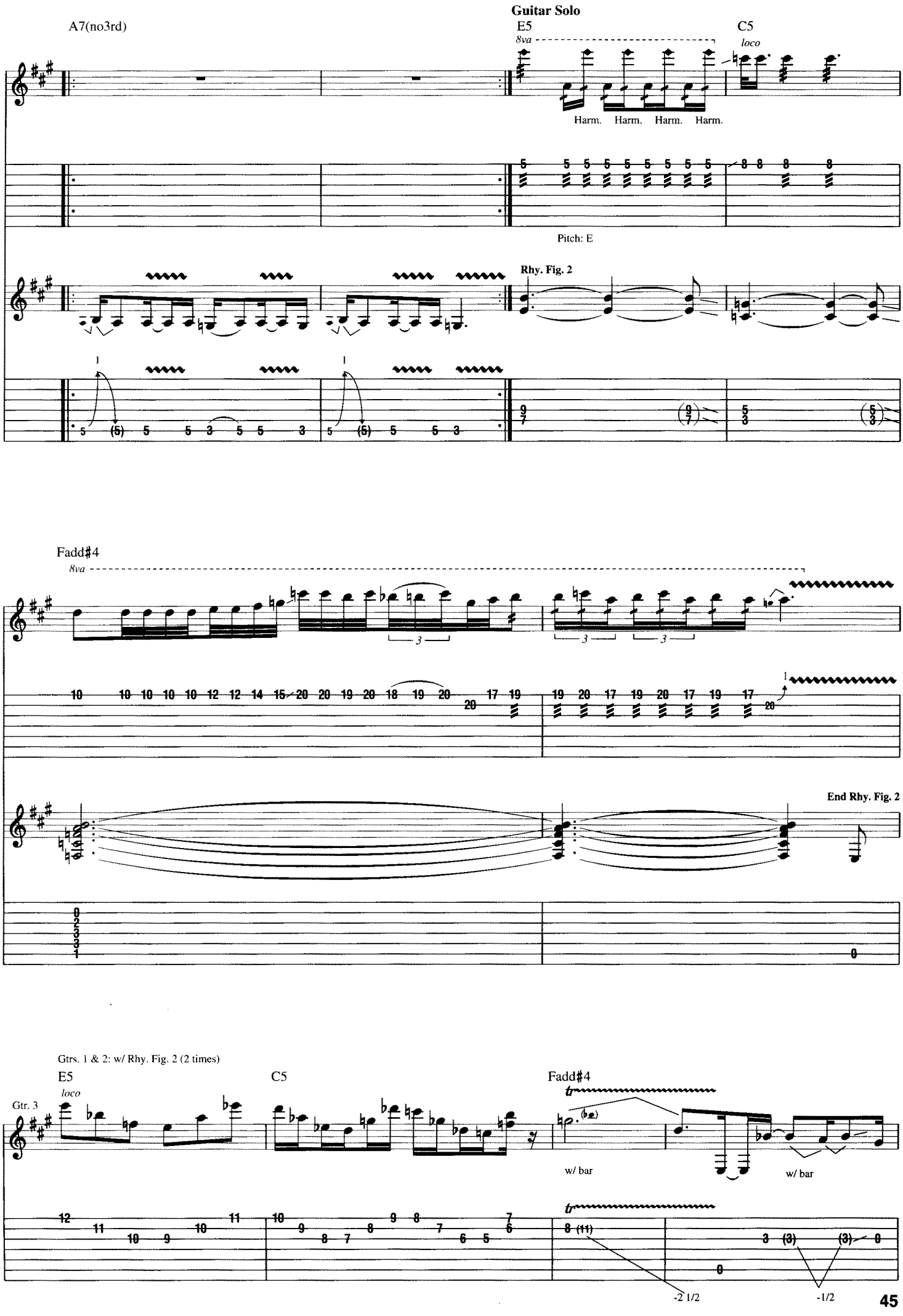
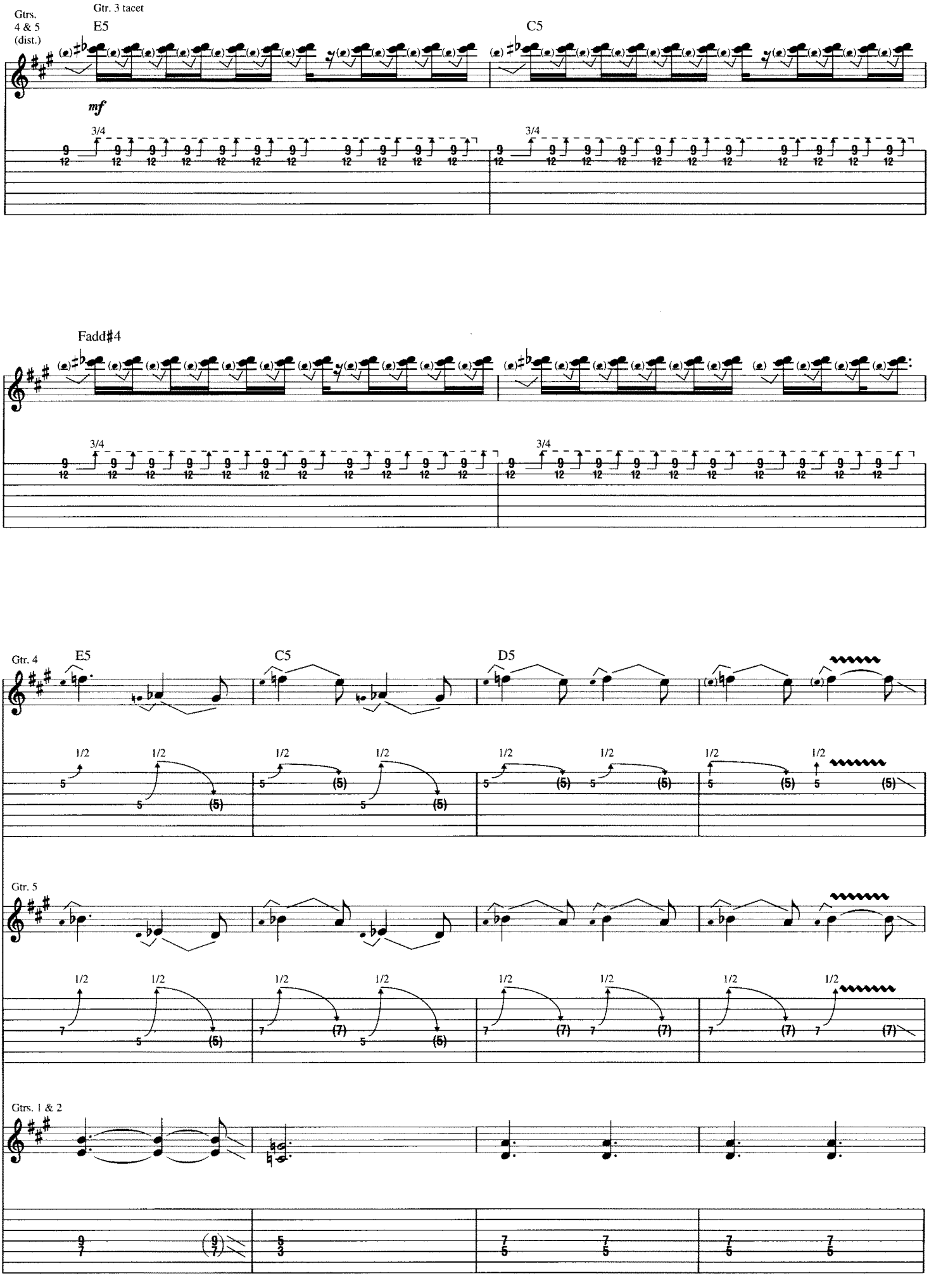
Pitch: B

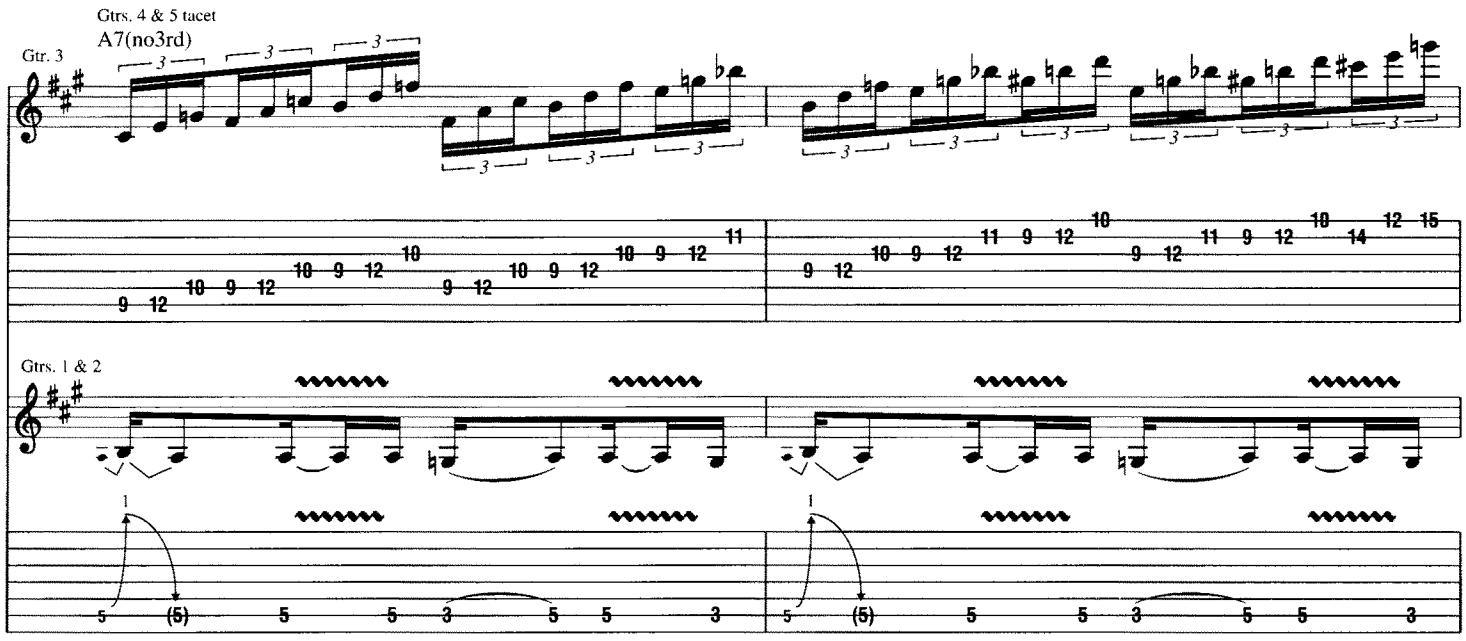
*Vol. swell w/ echo regeneration

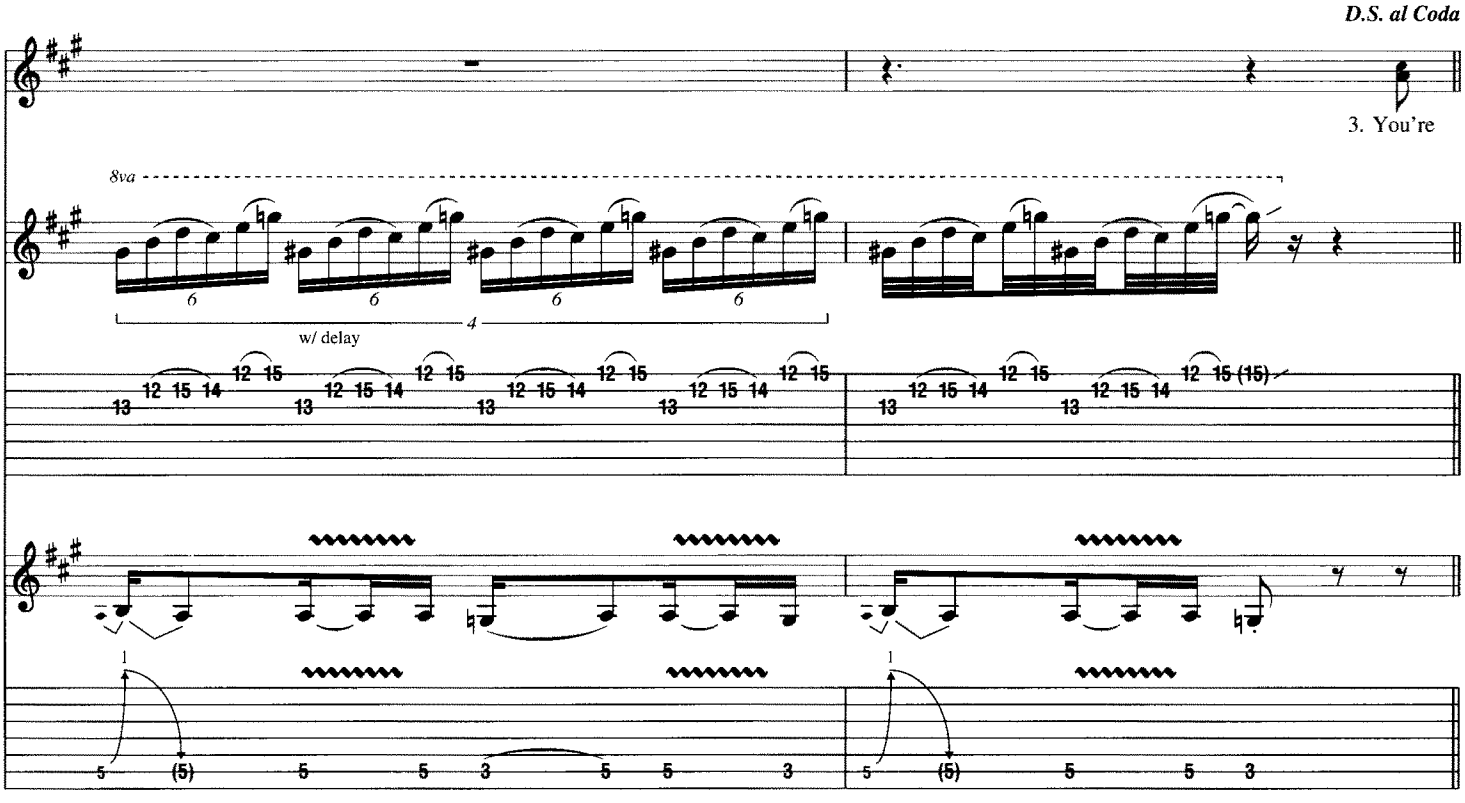
Gtrs. 1 & 2

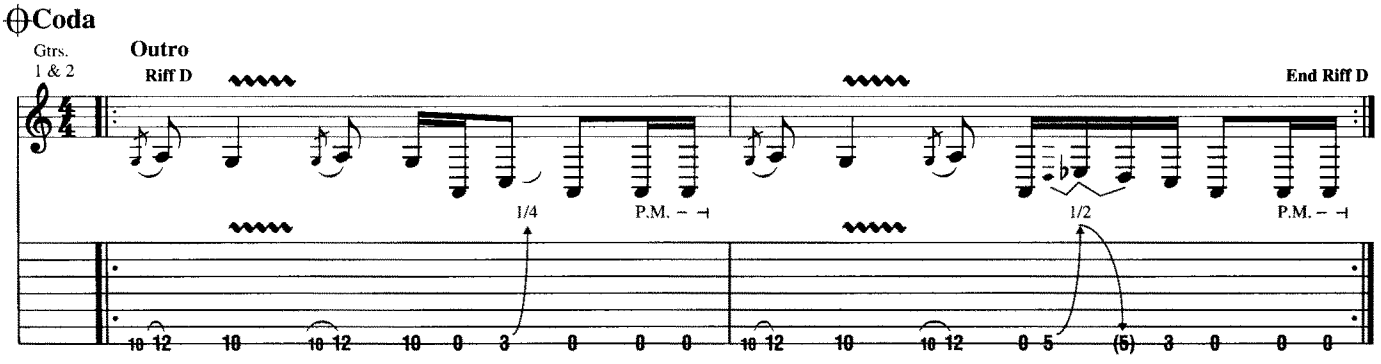
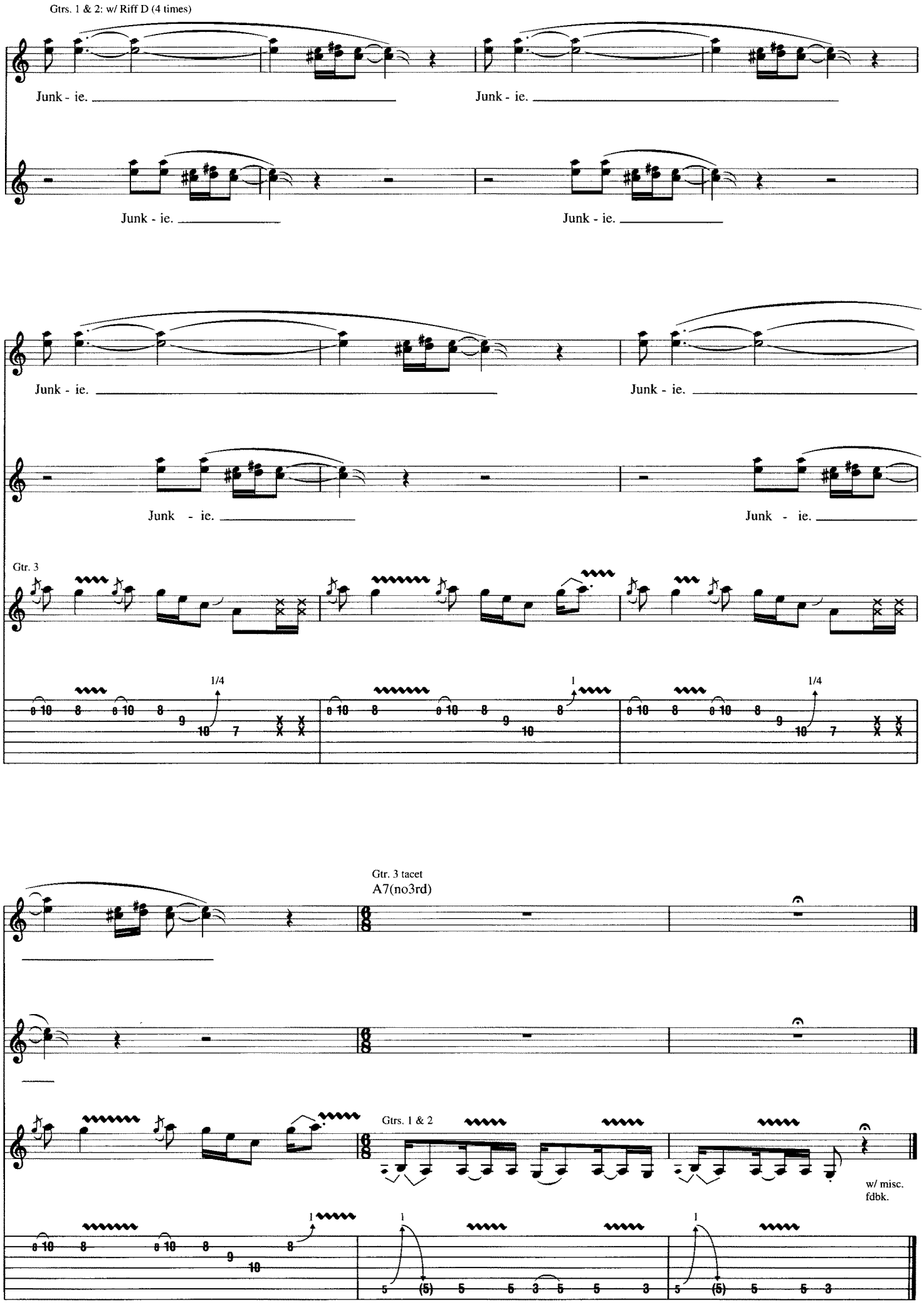
P.H. – ⊣

Pitch: D


Guitar Solo
A7(no3rd)
E5
C5
8va
loco
Harm. Harm. Harm. Harm.
Pitch: E
Rhy. Fig. 2
Fadd#4
8va
End Rhy. Fig. 2
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
E5
C5
Fadd#4
loco
Gtr. 3
w/ bar
w/ bar
-2 1/2
-1/2

Gtrs.
4 & 5
(dist.)
Gtr. 3 tacet
E5
C5
mf
3/4
3/4
Fadd♯4
3/4
3/4
Gtr. 4
E5
C5
D5
1/2
Gtr. 5
Gtrs. 1 & 2

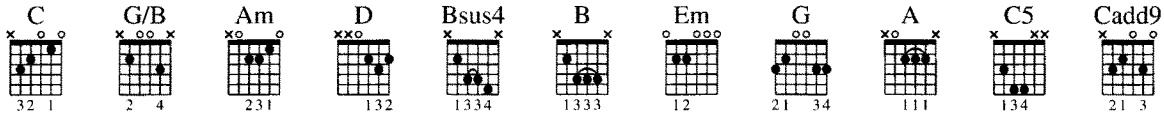

Gtrs. 4 & 5 tacet
A7(no3rd)
Gtr. 3
Gtrs. 1 & 2


D.S. al Coda
3. You're
8va
w/ delay


Coda
Gtrs.
1 & 2
Outro
Riff D
End Riff D
1/4
P.M.
1/2
P.M.

Gtrs. 1 & 2: w/ Riff D (4 times)
Junk - ie.
Junk - ie.
Junk - ie.
Junk - ie.
Junk - ie.
Junk - ie.
Junk - ie.
Junk - ie.
Gtr. 3
1/4
1
1/4
Gtr. 3 tacet
A7(no3rd)
Gtrs. 1 & 2
w/ misc.
fdbk.
1
1
1

# Running Out of Time

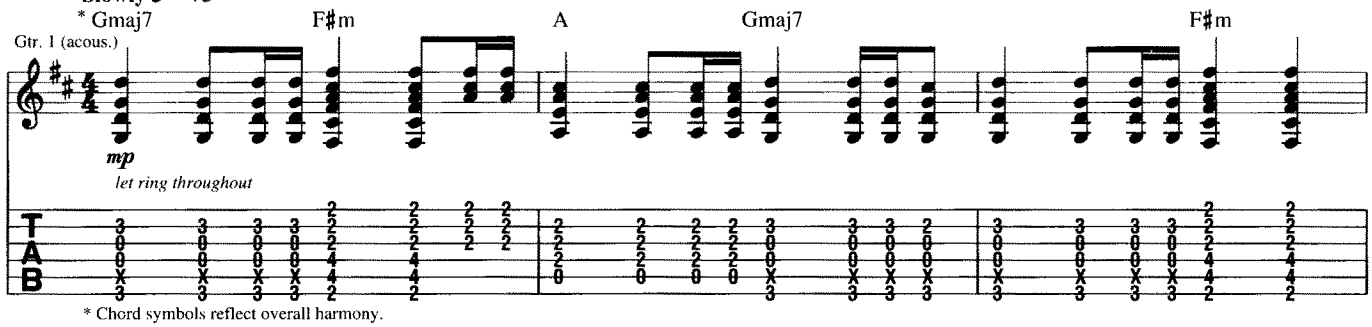
**Words and Music by Marti Frederiksen, Ozzy Osbourne and Mick Jones**




Tune down 1/2 step:
(low to high) E♭–A♭–D♭–G♭–B♭–E♭
Gtr. 4: Drop D tuning, down 1/2 step:
(low to high) D♭–A♭–D♭–G♭–B♭–E♭

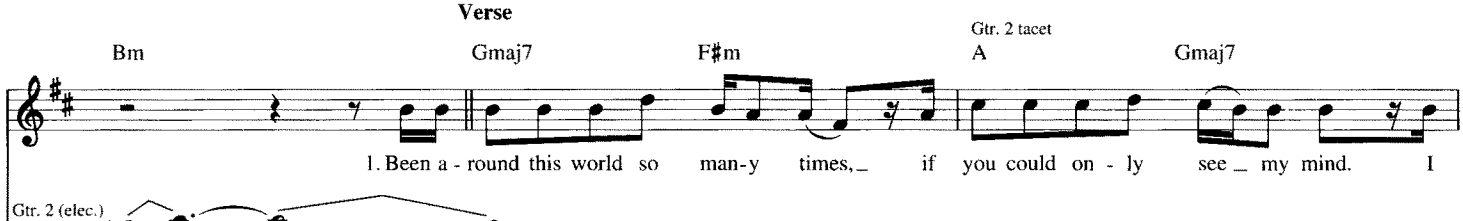
**Intro**

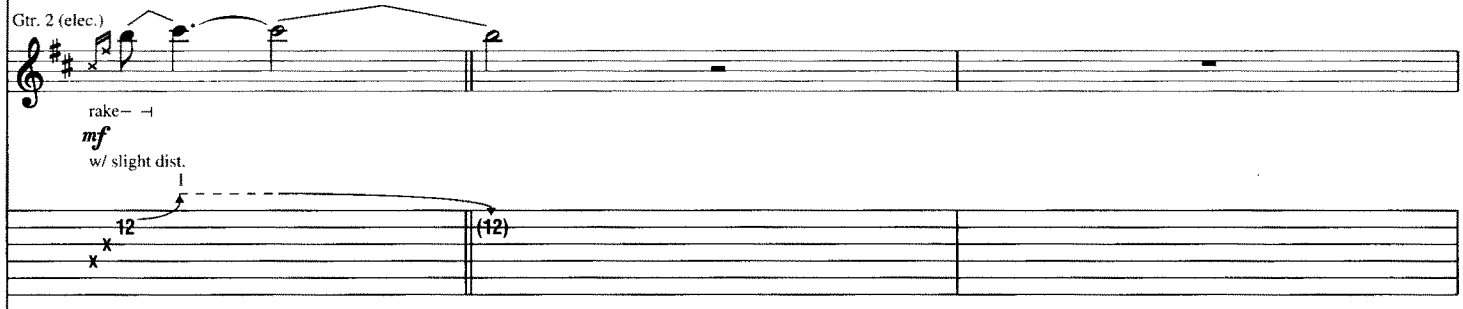
**Slowly ♩ = 75**

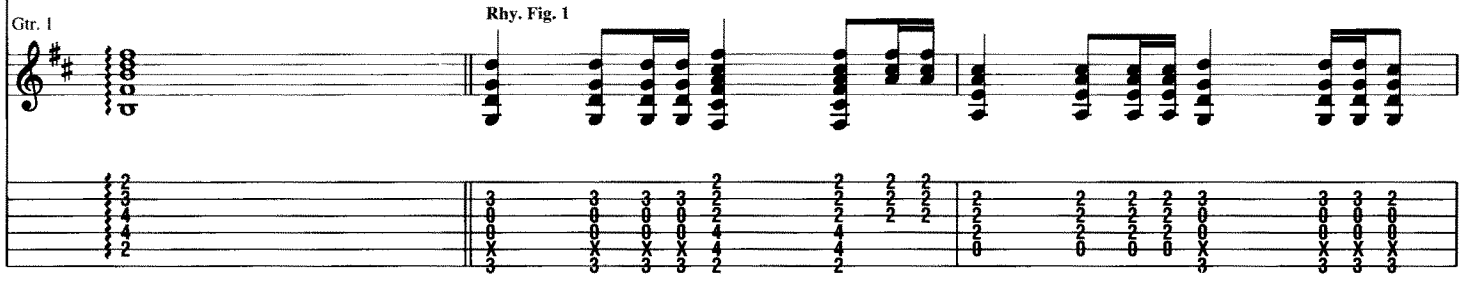


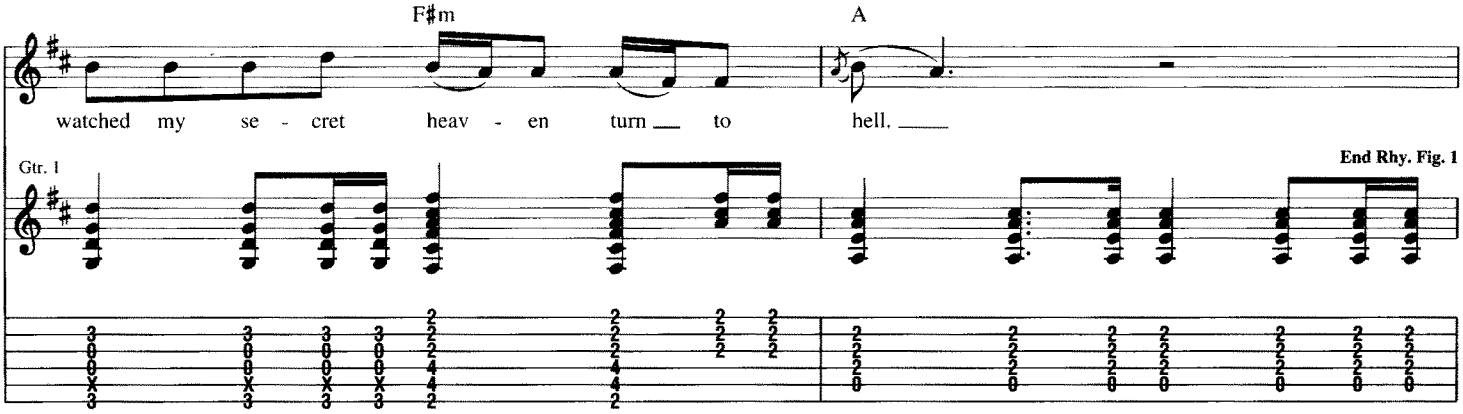

* Chord symbols reflect overall harmony.

**Verse**

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Gtr. 1: w/ Rhy. Fig. 1

Gmaj7 F♯m A Gmaj7

Faith a - lone has guid - ed me, the ghost of my own des - ti - ny. I

F♯m A

have - n't e - ven got a soul to sell.

**Pre-Chorus**

C G/B Am

**Rhy. Fig. 2**

Gtr. 1

**Voc. Fig. 1**

All the things I put me through, I would-n't wish my hell on you. You'll

(Ah,

Gtrs. 2 & 3 (elec.)

**Rhy. Fig. 2A**

*f*

w/ dist.

C D Bsus4 B

**End Rhy. Fig. 2**

**End Voc. Fig. 1**

nev - er know what's go - ing on in - side. Just an - oth - er

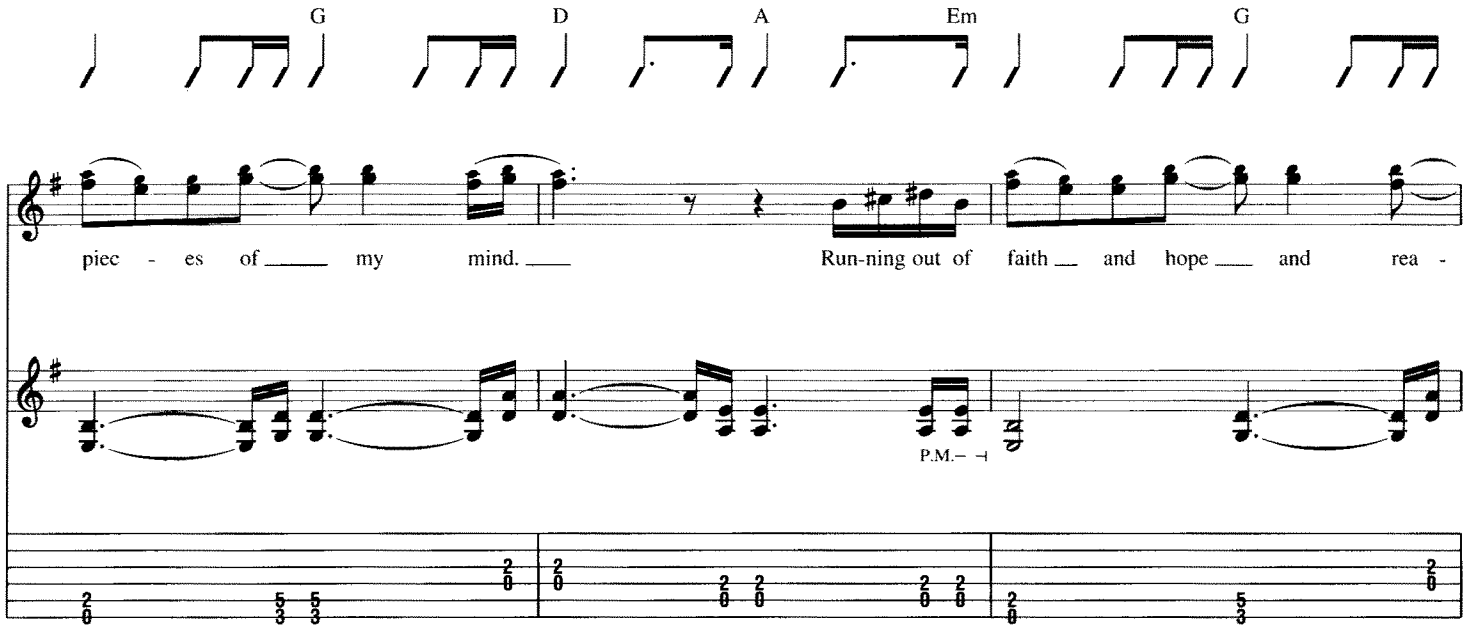
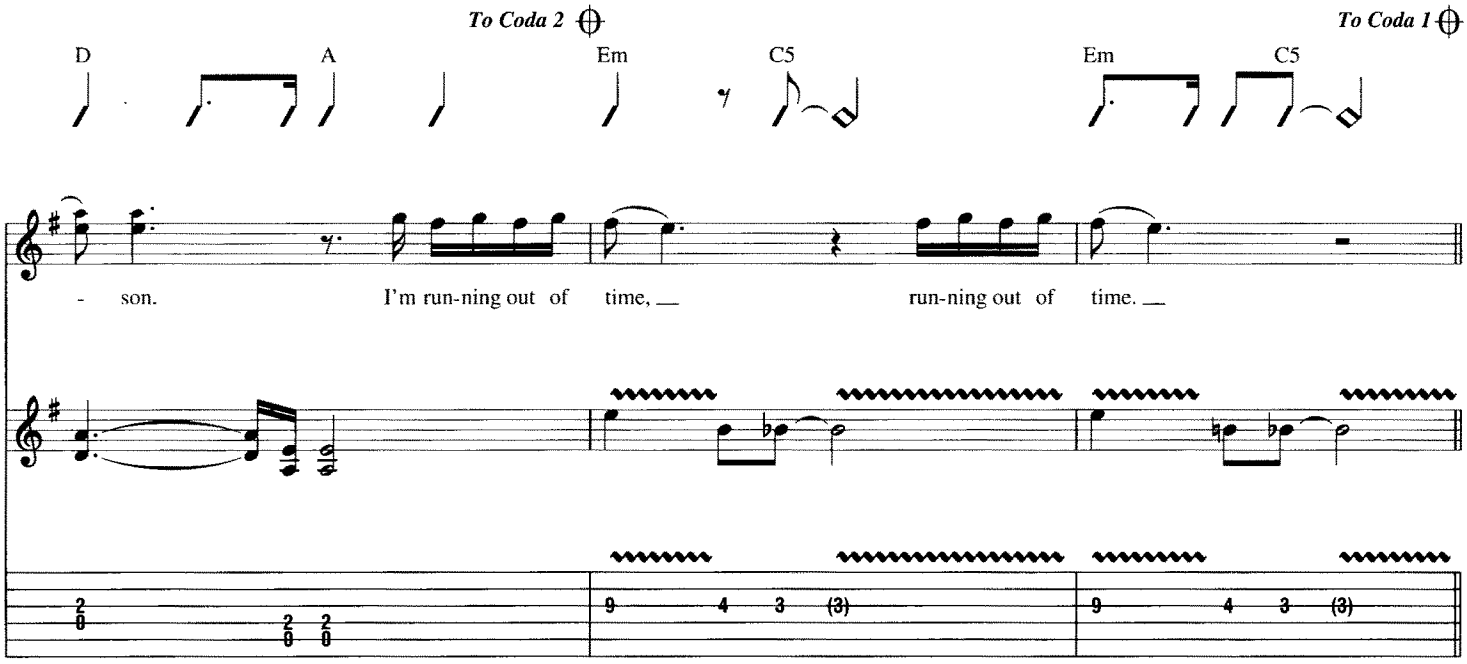
ah.)

**End Rhy. Fig. 2A**

𝄋 **Chorus**

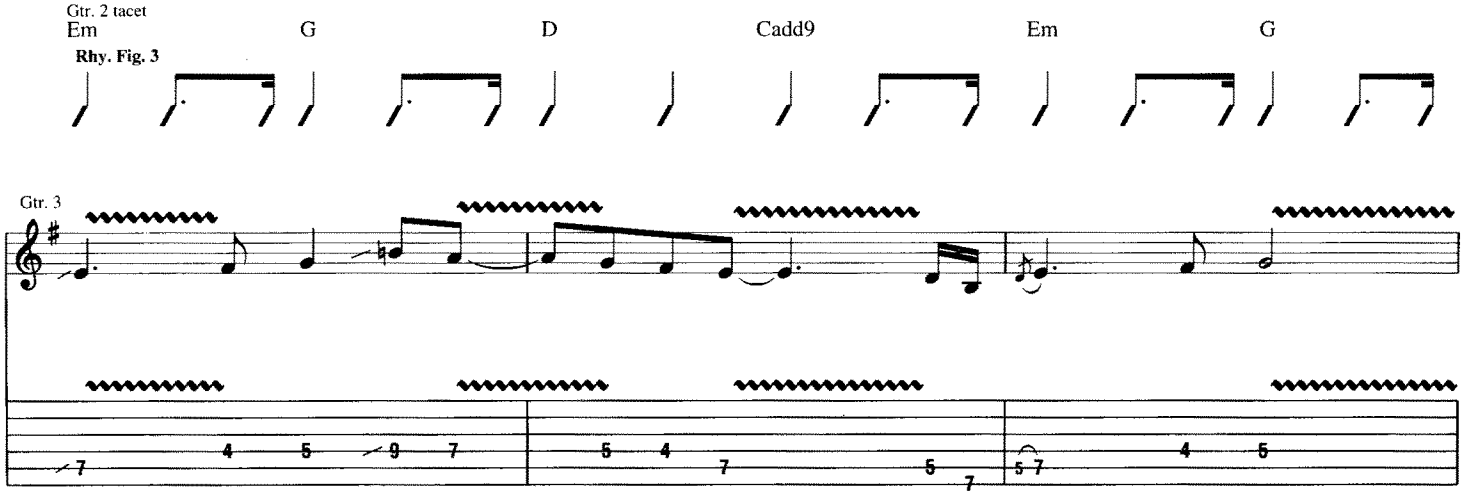
Em G D A Em

lone - ly bro - ken he - ro pick - ing up the

P.M.




**Interlude**

Gtr. 2 tacet



## Verse

Gtr. 1: w/ Rhy. Fig. 3 (2 times)

D A Em G D Cadd9

Gtr. 3 tacet

End Rhy. Fig. 3

2. Trou-ble al - ways seems to find_ a way to live in - side_ my mind. My

Gtr. 3

*p*

1/2

* Gtr. 4

Riff A

*mf*

*let ring throughout*

* Baritone gtr. arr. for gtr.

Gtr. 4: w/ Riff A

Em G D A Em G

haunt - ed head and me__ re - main_ a - lone.__ Un - der - neath_ my mas - quer-ade,_ a

Gtr. 4

End Riff A

Gtr. 2

*mp* w/ phaser

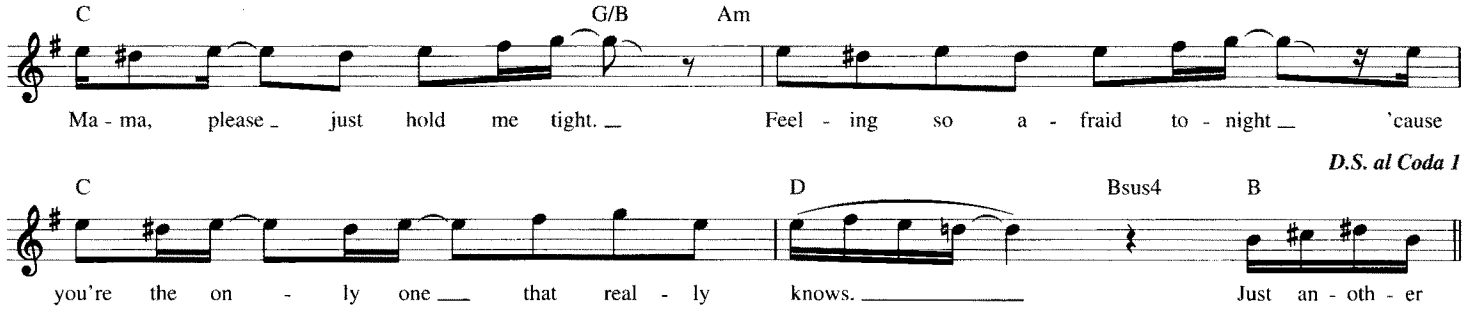
*let ring throughout*

D Cadd9 Em G D A

sim - ple man who's so__ a - fraid._ I try to find a light_ to guide me home._

**Pre-Chorus**

Bkgd. Voc.: w/ Voc. Fig. 1
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 2 & 2A



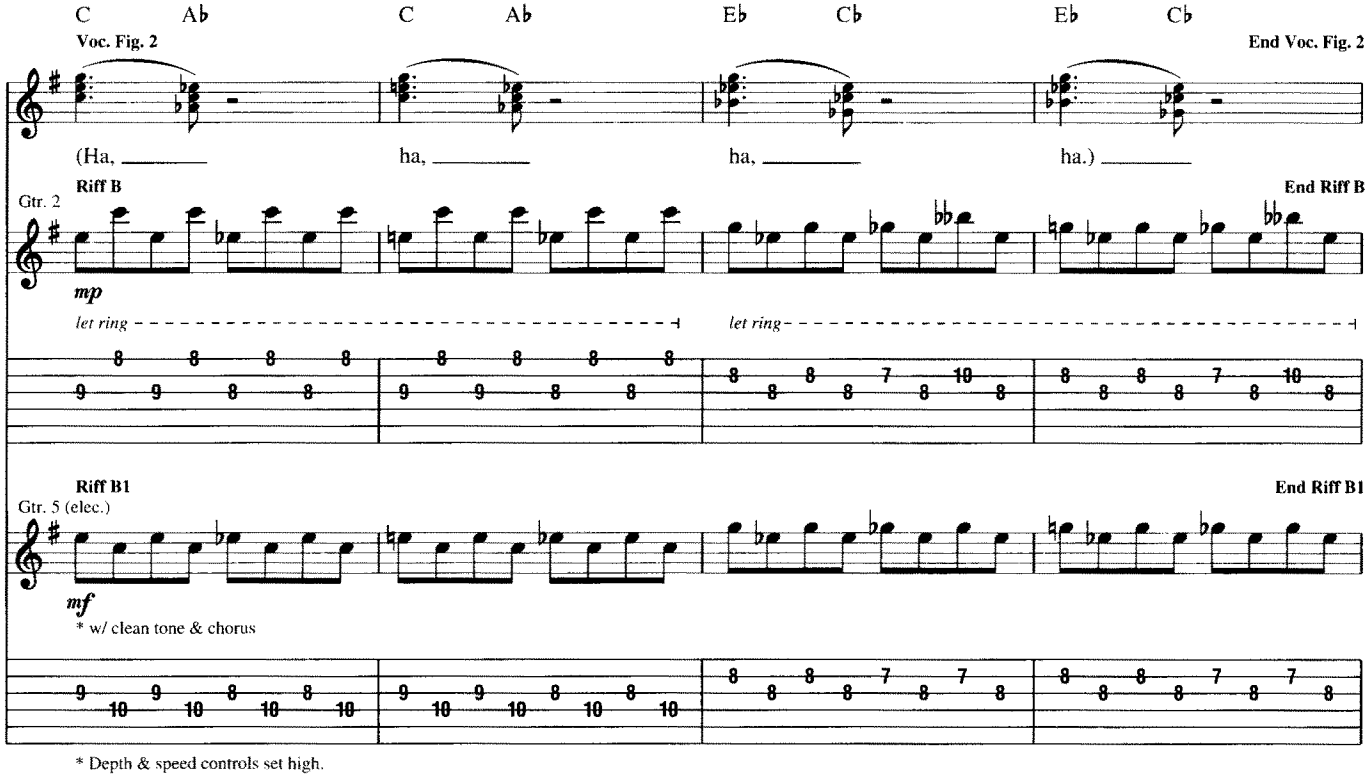

*D.S. al Coda 1*




## Coda 1

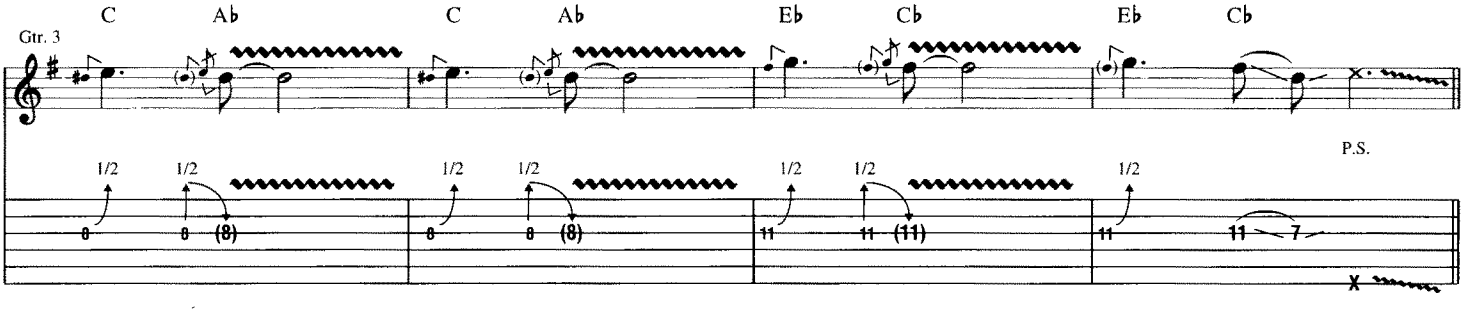
**Bridge**

Gtrs. 1 & 3 tacet



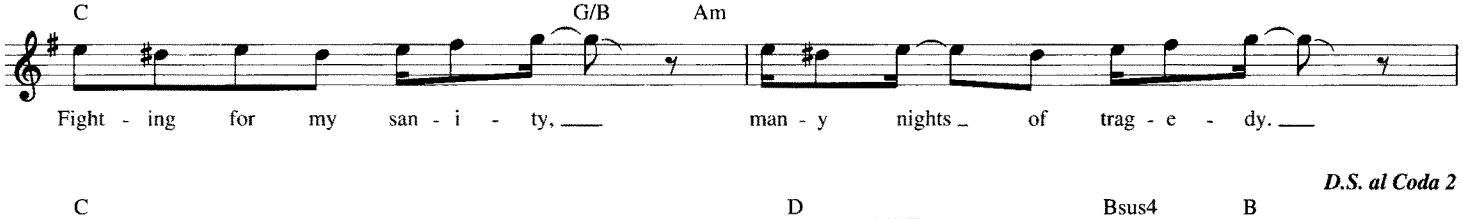

* Depth & speed controls set high.

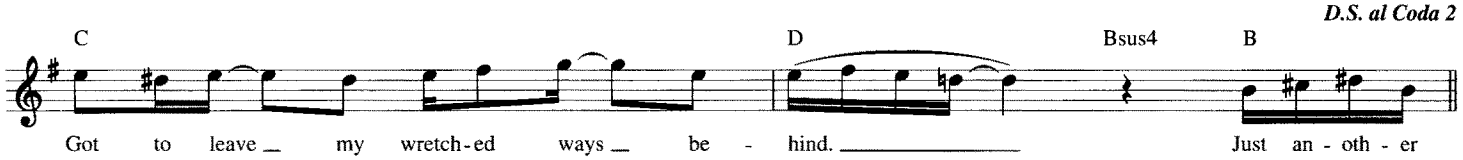
Bkgd. Voc.: w/ Voc. Fig. 2
Gtrs. 2 & 5: w/ Riffs B & B1



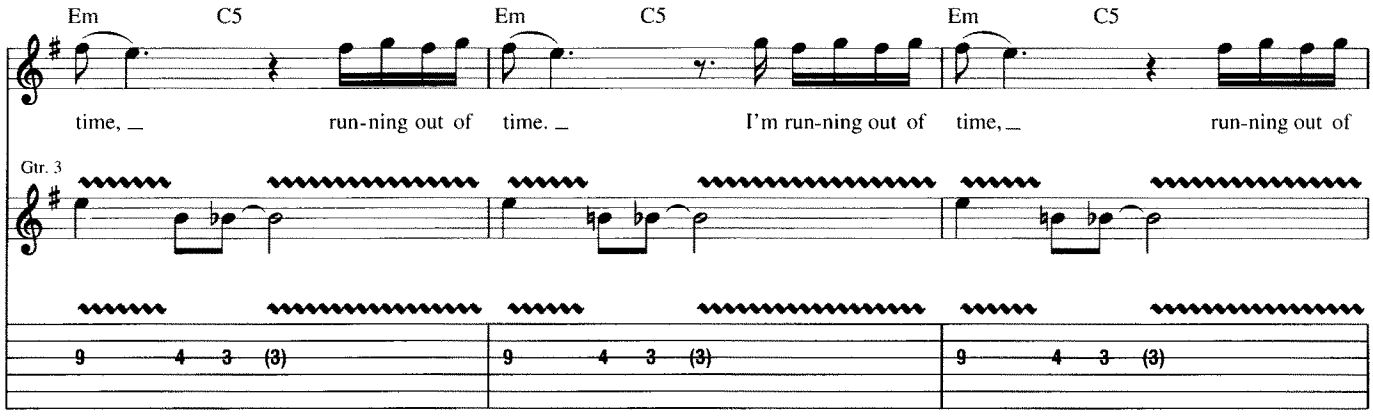

**Pre-Chorus**

Bkgd. Voc.: w/ Voc. Fig. 1
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 2 & 2A



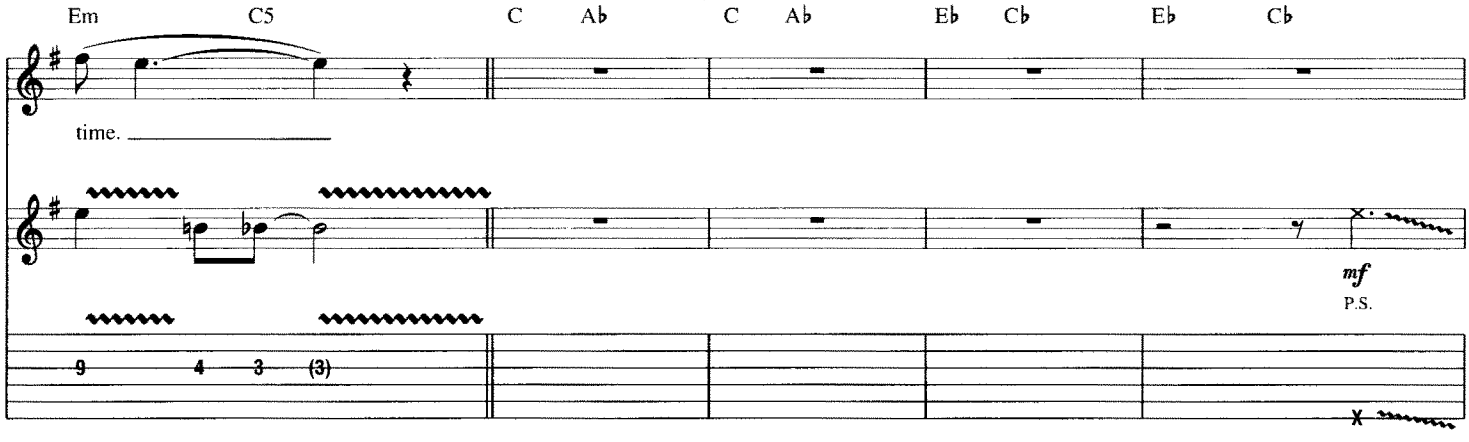

*D.S. al Coda 2*

## Coda 2

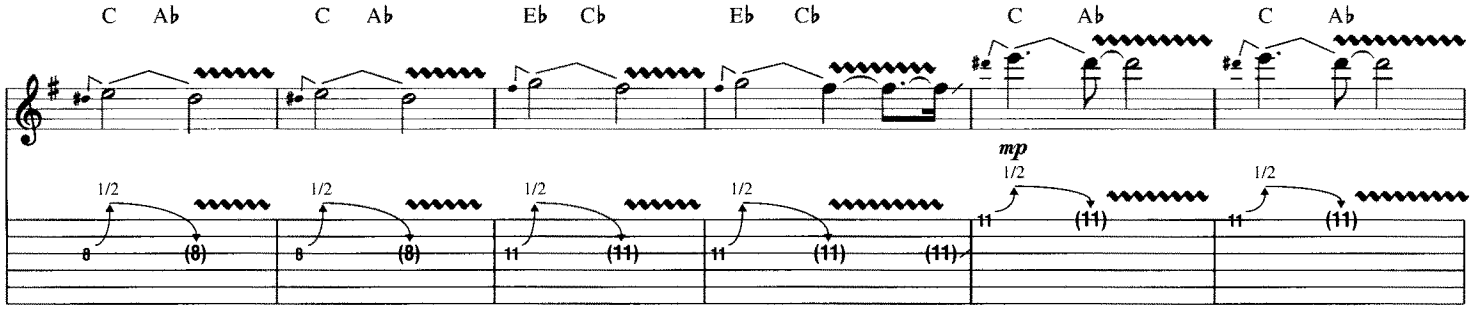
Gtrs. 1 & 2 tacet




### Outro

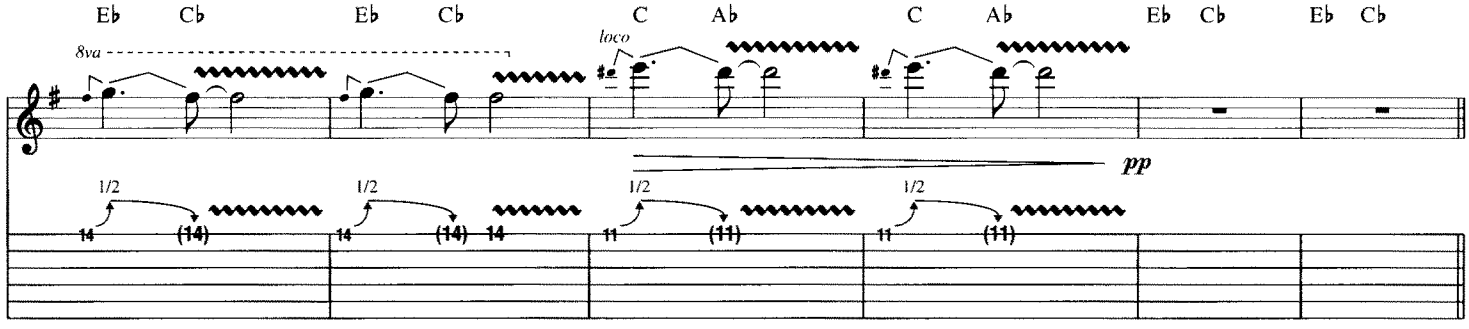
Bkgd. Voc.: w/ Voc. Fig. 2 (till fade)
Gtr. 2: w/ Riff B (2 times)
Gtr. 5: w/ Riff B1 (till fade)

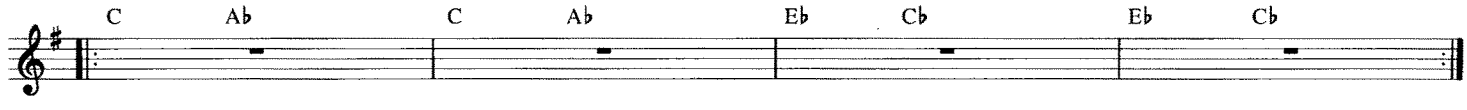


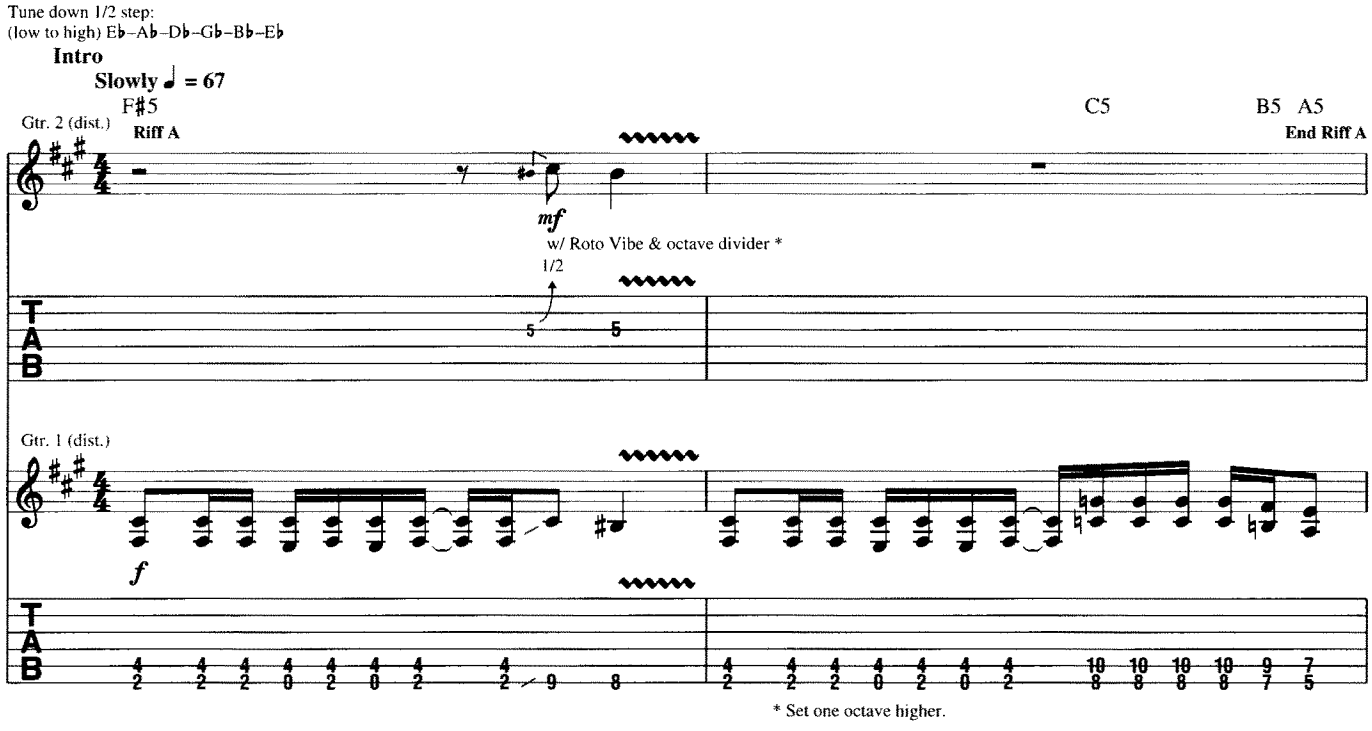

*Begin fade*

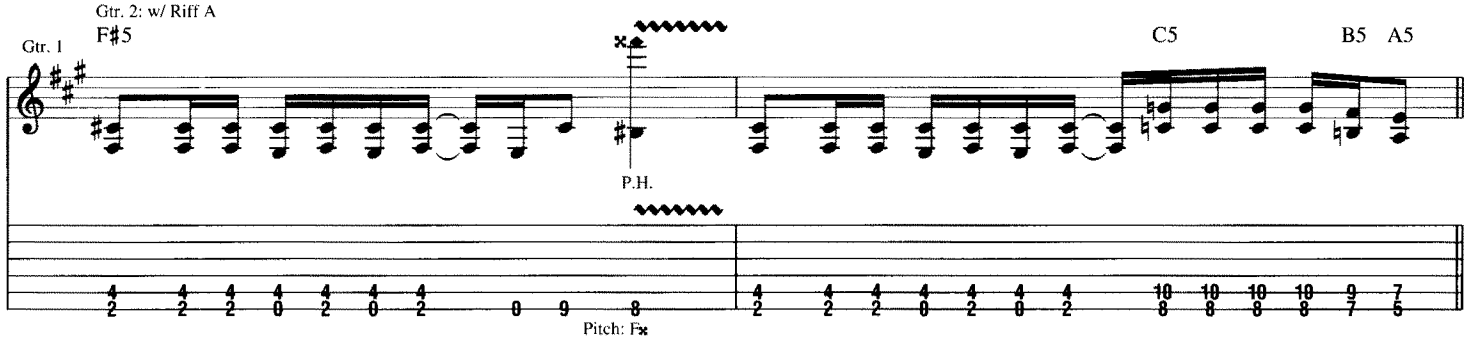
Gtr. 3 tacet

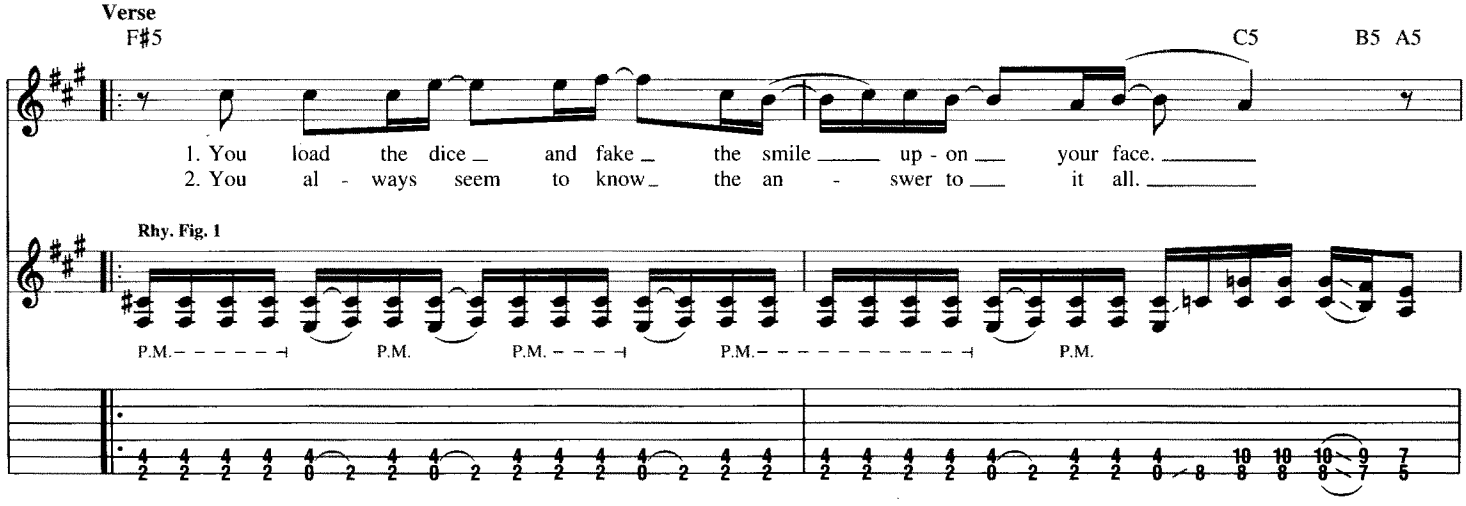



*Fade out*

# Black Illusion

**Words and Music by Ozzy Osbourne, Tim Palmer, Geoff Nichols and Andy Sturmer**

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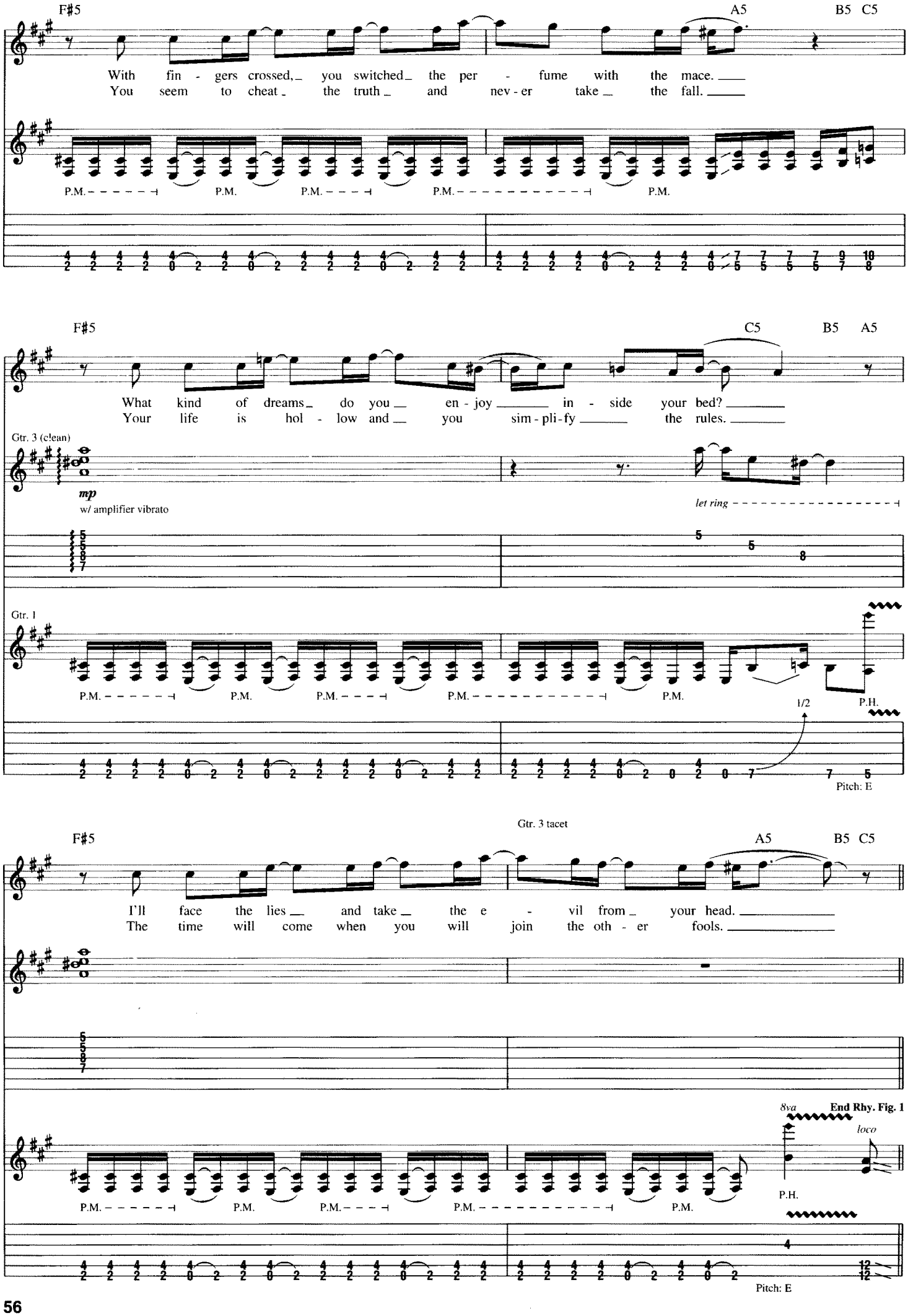

F#5
A5
B5 C5
With fin - gers crossed, you switched the per - fume with the mace.
You seem to cheat the truth and nev - er take the fall.
P.M.
P.M.
P.M.
P.M.
P.M.
F#5
C5
B5 A5
What kind of dreams do you en - joy in - side your bed?
Your life is hol - low and you sim - pli - fy the rules.
Gtr. 3 (clean)
mp
w/ amplifier vibrato
let ring
Gtr. 1
P.M.
P.M.
P.M.
P.M.
P.M.
1/2
P.H.
Pitch: E
Gtr. 3 tacet
F#5
A5
B5 C5
I'll face the lies and take the e - vil from your head.
The time will come when you will join the oth - er fools.
8va
End Rhy. Fig. 1
loco
P.M.
P.M.
P.M.
P.M.
P.M.
P.H.
Pitch: E

**Chorus**

2nd & 3rd times, Gtr. 4: w/ Fill 1

B5 A5 Cmaj7(add♯6) C5 D5/A B5 A5 Cmaj7(add♯6) E5 E♯5 F♯5

Black il - lu - sion is all I ev - er see.

Gtr. 1 **Rhy. Fig. 2**

P.M. P.M.

B5 A5 Cmaj7(add♯6) C5 D5 B5 A5 Cmaj7(add♯6)

Black il - lu - sion, I'll bring you mis - er - y. Oh,

**End Rhy. Fig. 2**

P.M. P.M.

**Interlude**

*To Coda*

E5 G5 A5 B♭5 A5 G5 E5 G5 E5

yeah. Yeah.

Gtr. 2

Gtr. 1

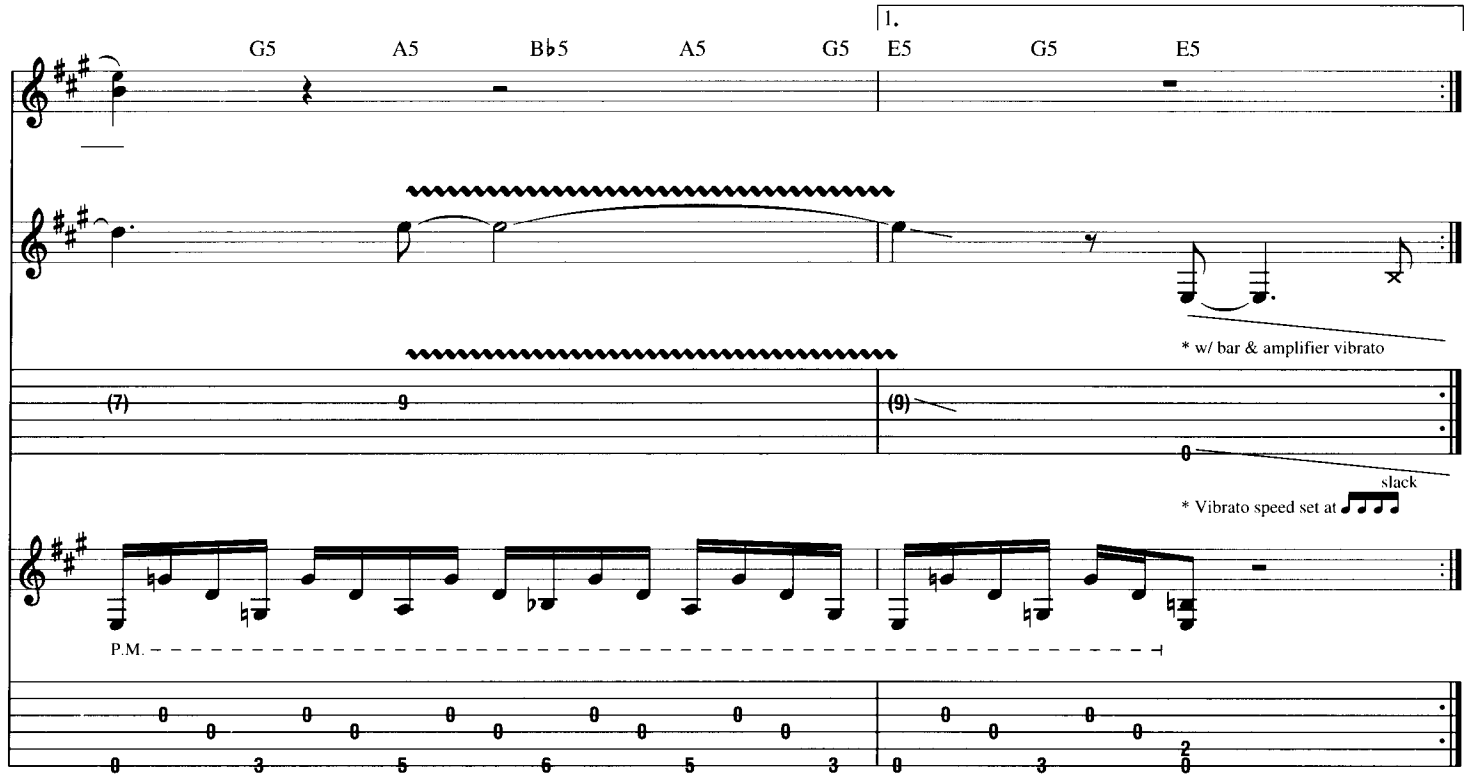
P.M.

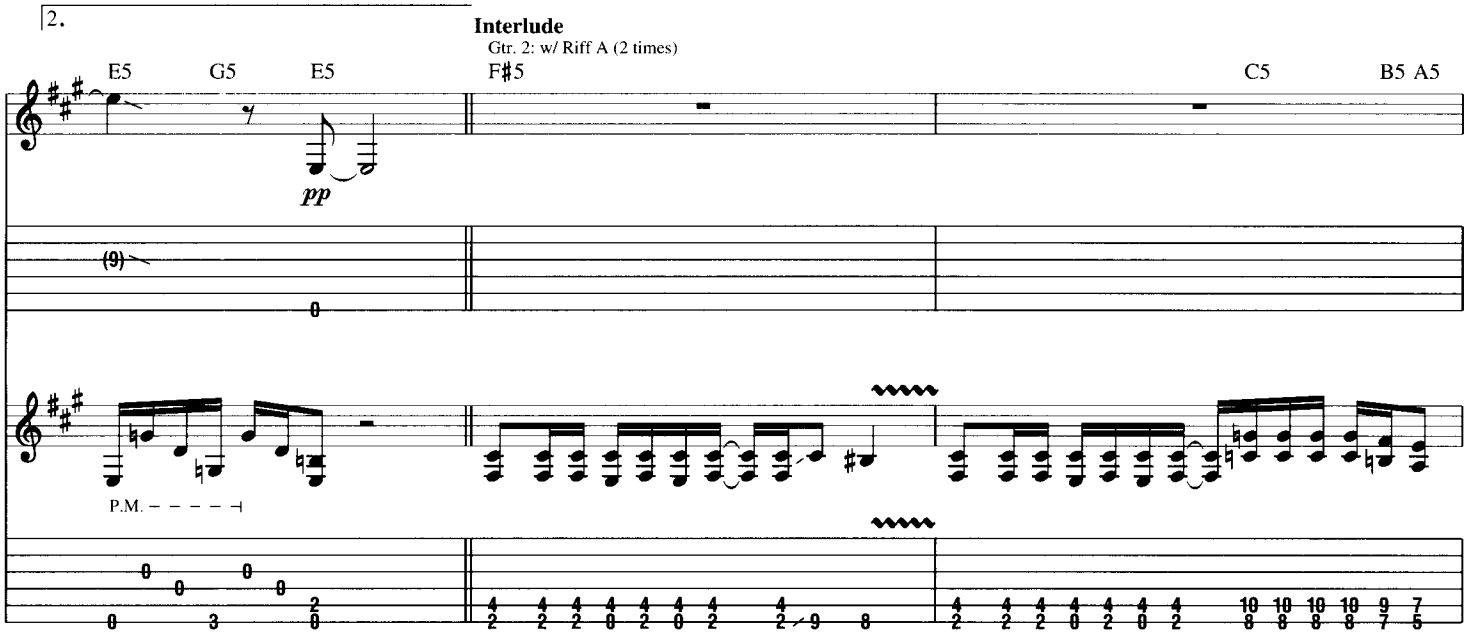
**Fill 1**

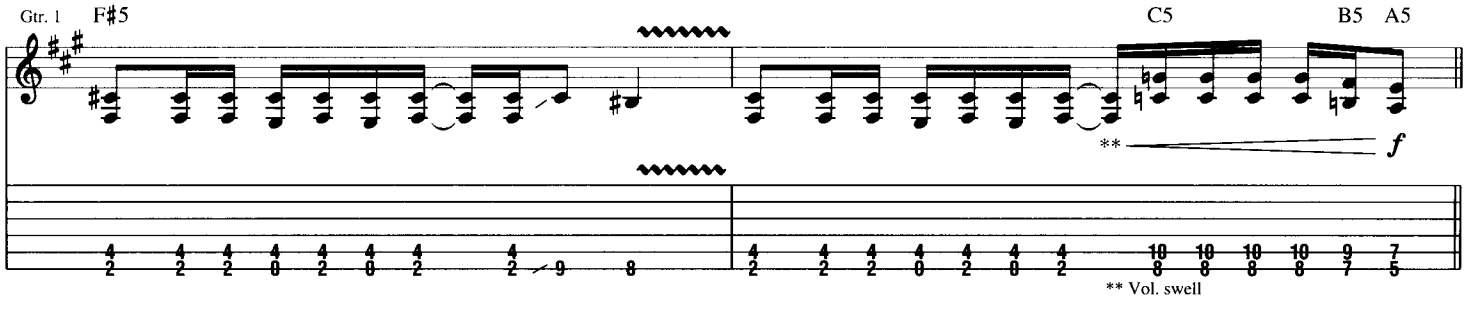
Gtr. 4 (dist.)

*p*

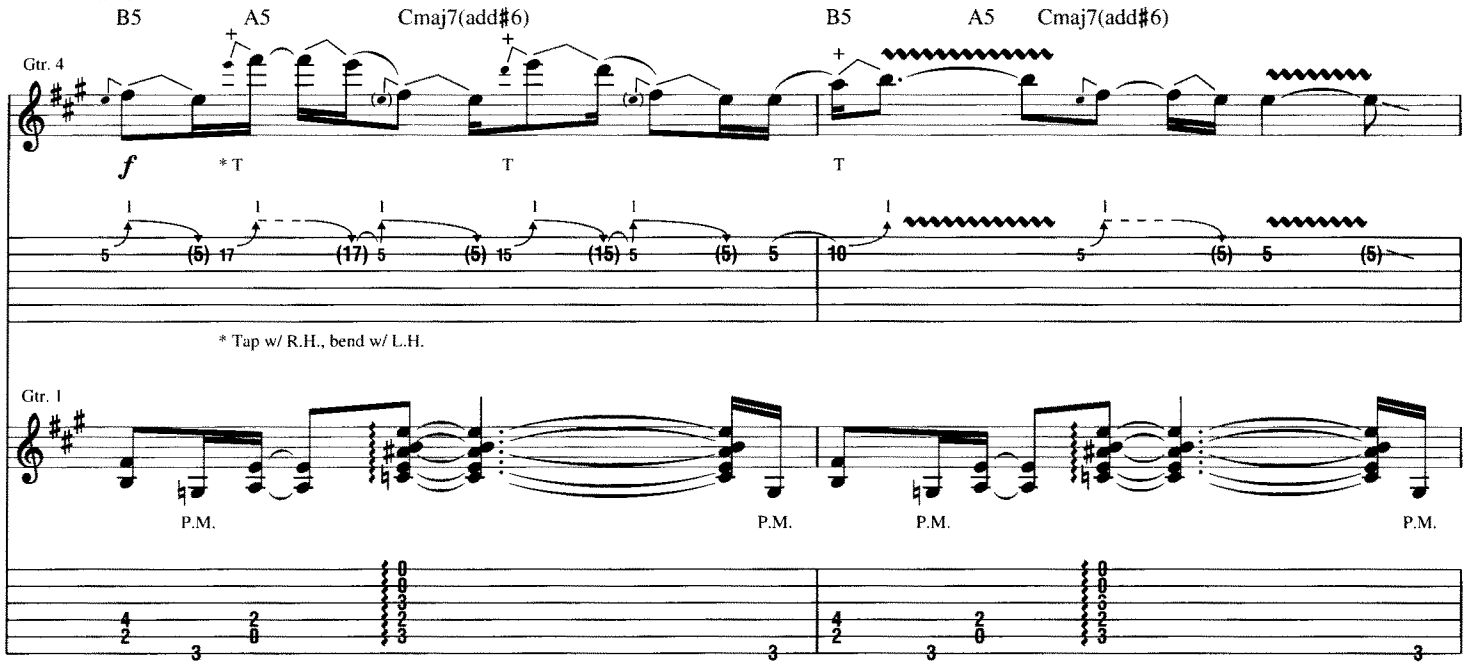
1/2 1/2

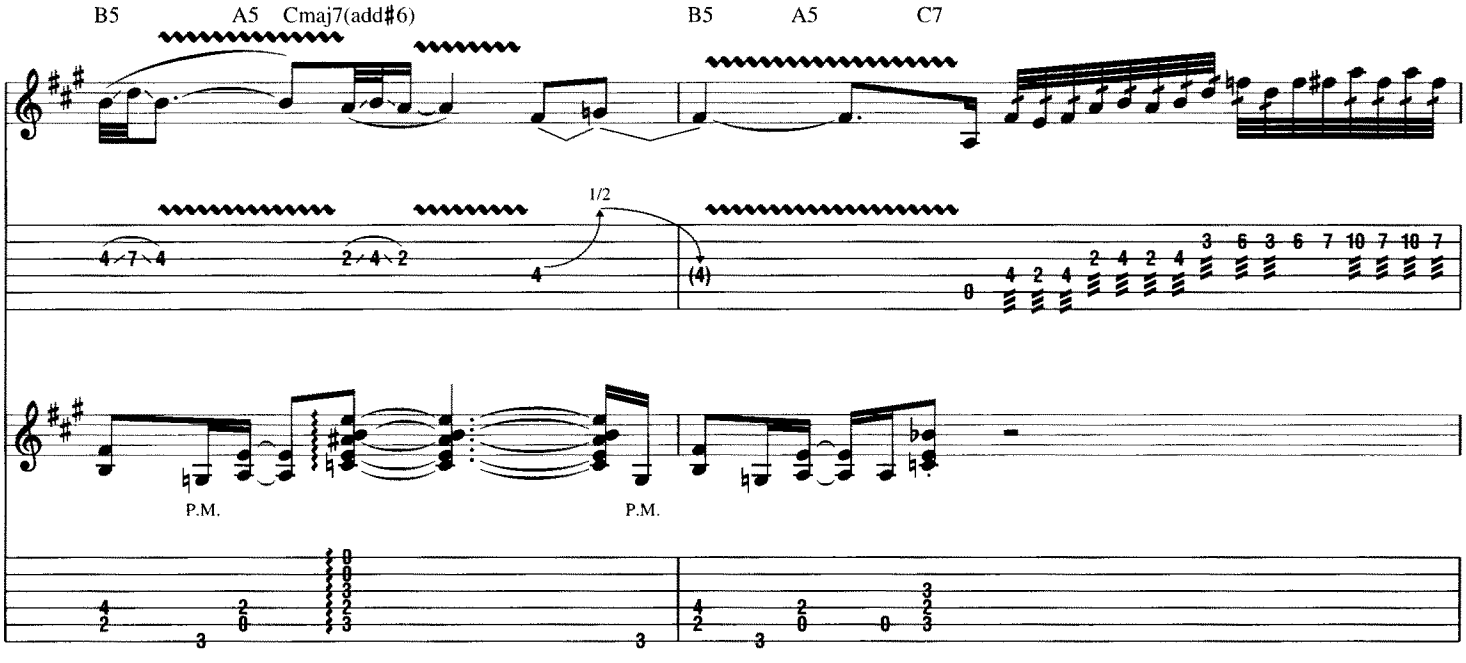

1.
G5
A5
B♭5
A5
G5
E5
G5
E5
* w/ bar & amplifier vibrato
(7)
9
(9)
0
slack
* Vibrato speed set at
P.M.
0 0 0 0 0 0 0 0 0 0
0 3 5 6 5 3
0 0 0 0 2
0 3 0

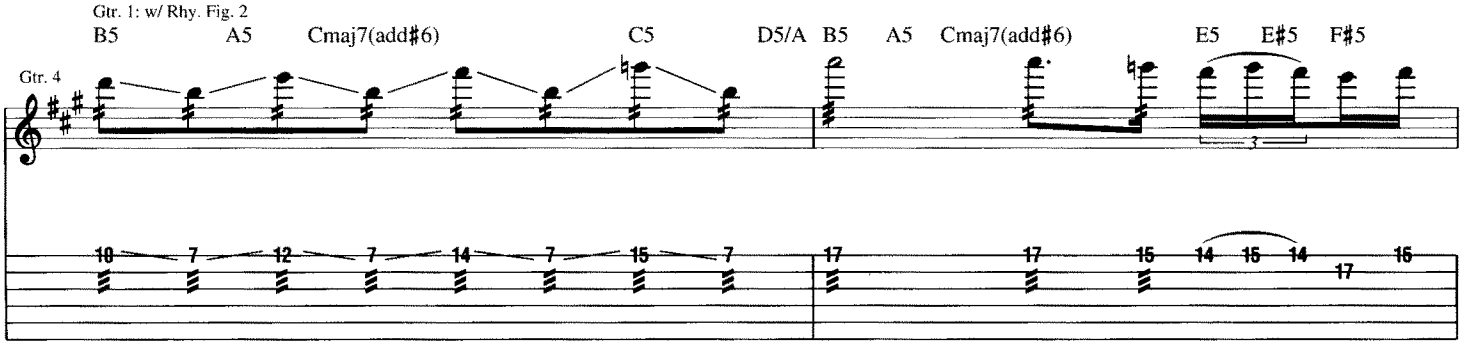

2.
Interlude
Gtr. 2: w/ Riff A (2 times)
E5
G5
E5
F♯5
C5
B5 A5
pp
(9)
0
P.M.
0 0 0 0 0 0
0 3 2 0
4 2 4 2 4 2 4 0 4 2 4 0 4 2 4 2 9 8
4 2 4 2 4 2 4 0 4 2 4 0 4 2 10 8 10 8 10 8 10 8 9 7 7 5

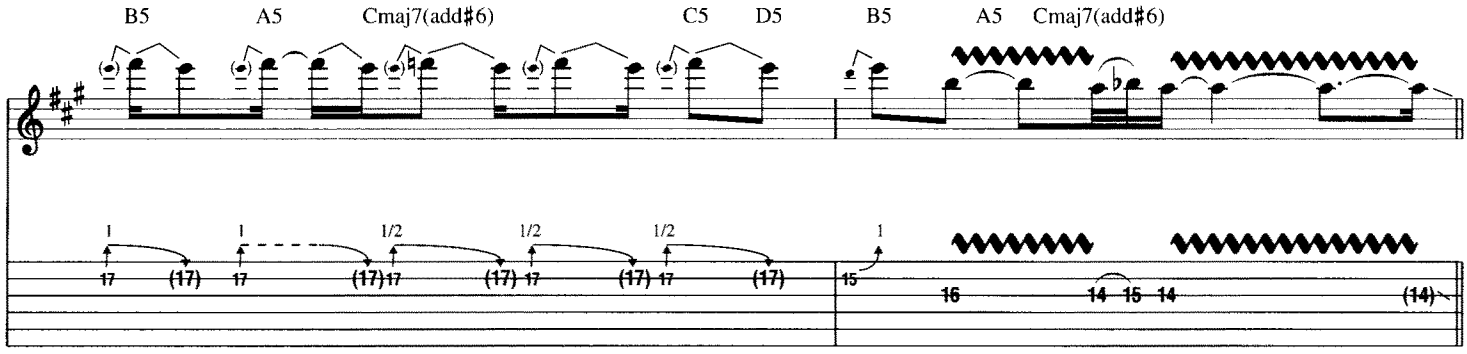

Gtr. 1
F♯5
C5
B5 A5
**
f
4 2 4 2 4 2 4 0 4 2 4 0 4 2 4 2 9 8
4 2 4 2 4 2 4 0 4 2 4 0 4 2 10 8 10 8 10 8 10 8 9 7 7 5
** Vol. swell

**Guitar Solo**


B5
A5
Cmaj7(add♯6)
B5
A5
Cmaj7(add♯6)
Gtr. 4
f
*T
T
T
* Tap w/ R.H., bend w/ L.H.
Gtr. 1
P.M.
P.M.
P.M.
P.M.

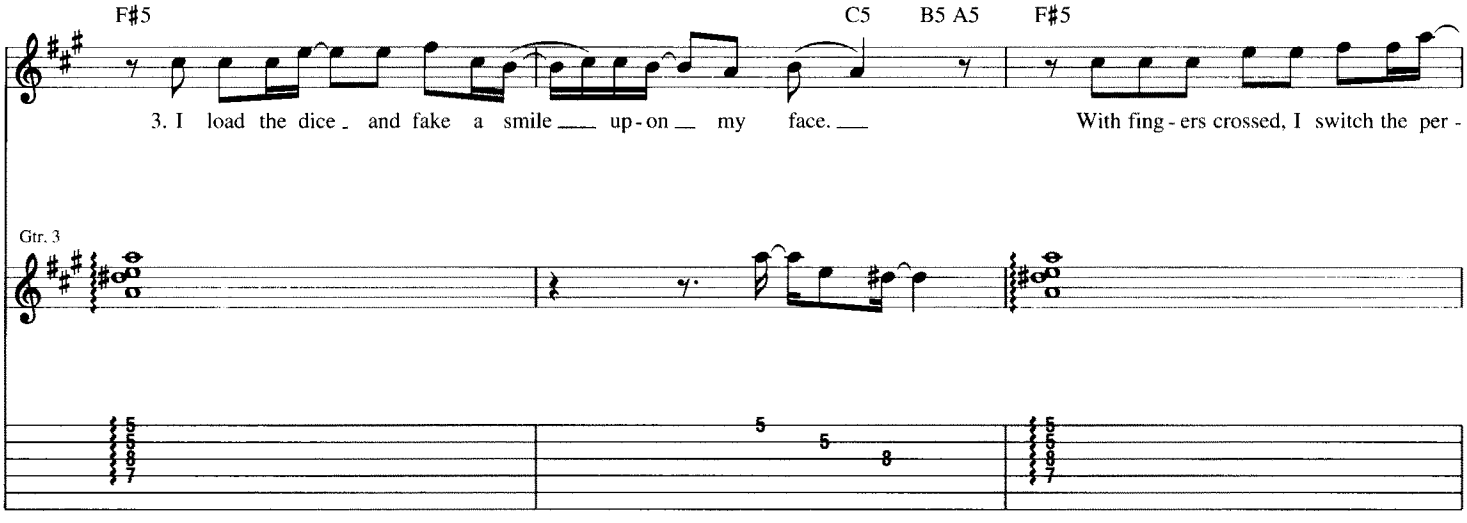

B5
A5
Cmaj7(add♯6)
B5
A5
C7
1/2
P.M.
P.M.


Gtr. 1: w/ Rhy. Fig. 2
B5
A5
Cmaj7(add♯6)
C5
D5/A
B5
A5
Cmaj7(add♯6)
E5
E♯5
F♯5
Gtr. 4



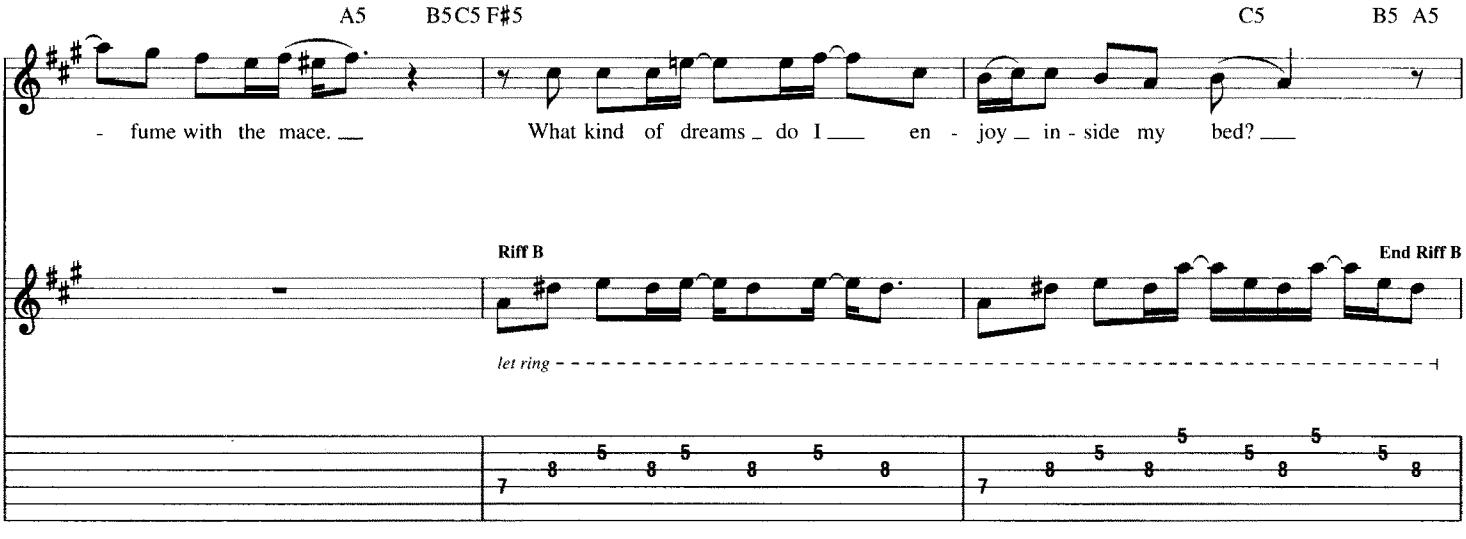

**Verse**

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 4 tacet

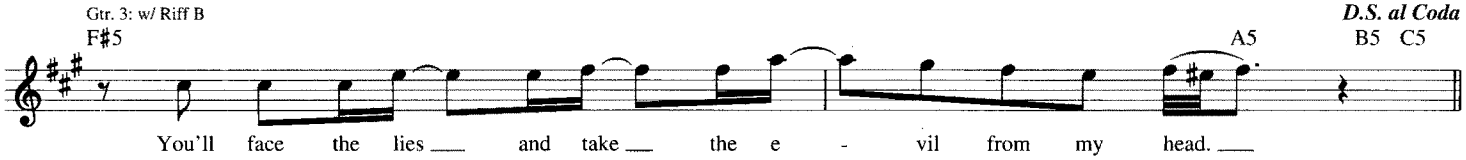
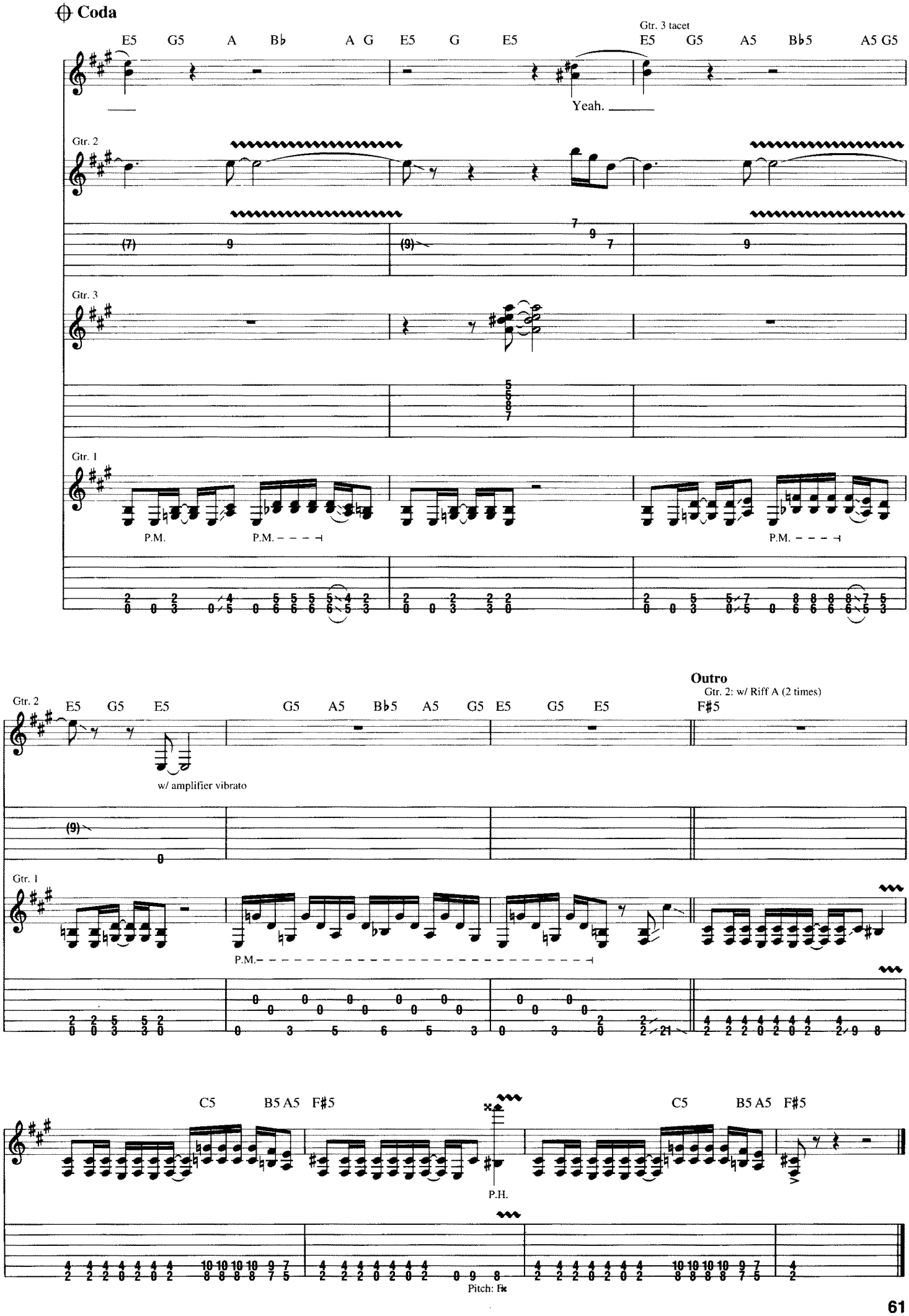



Gtr. 3



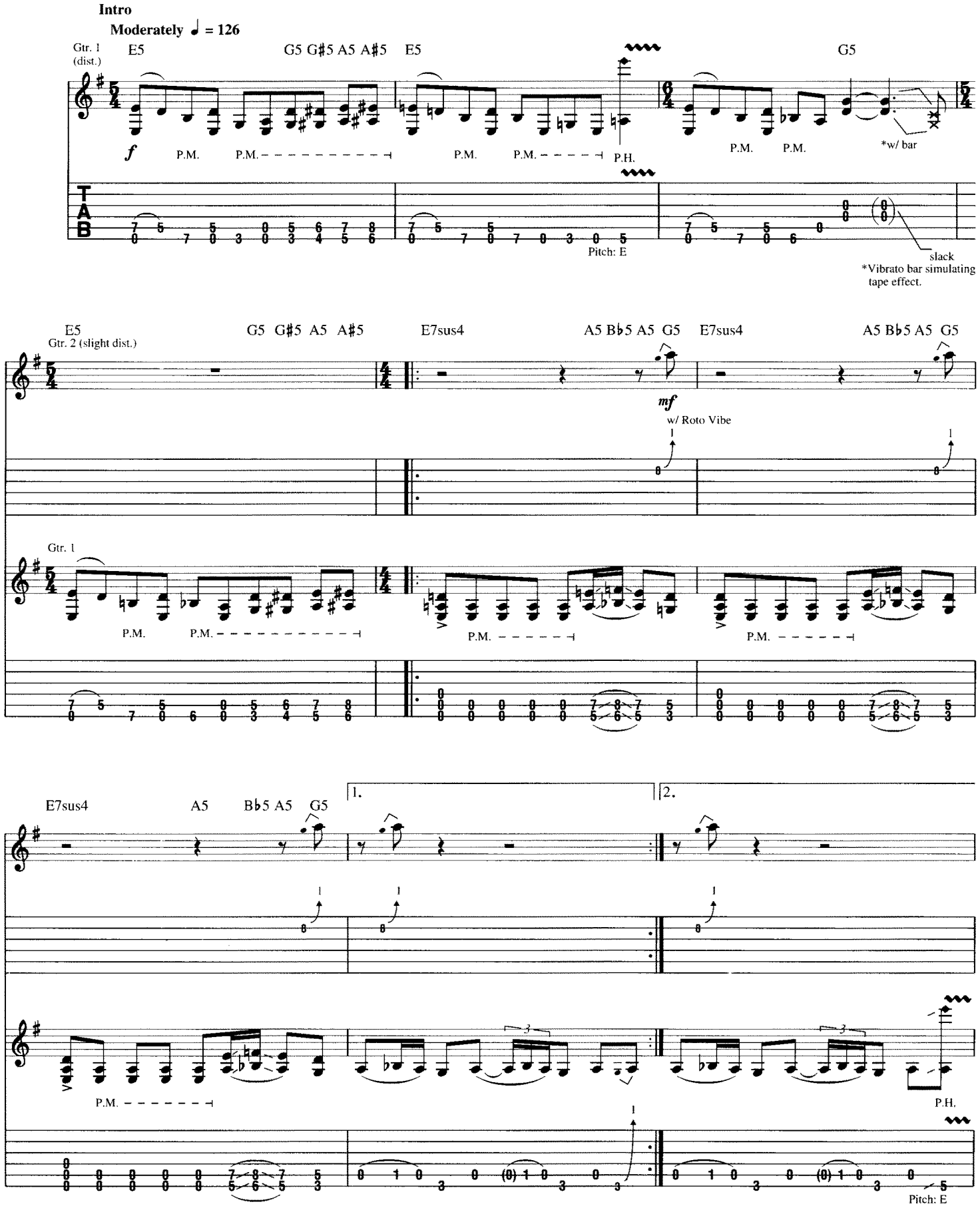



Gtr. 3: w/ Riff B



Coda
E5 G5 A B♭ A G E5 G E5
Gtr. 3 tacet
E5 G5 A5 B♭5 A5 G5
Yeah.
Gtr. 2
(7) 9 (9) 7 9 9
Gtr. 3
Gtr. 1
P.M. P.M. P.M.
Outro
Gtr. 2: w/ Riff A (2 times)
Gtr. 2
E5 G5 E5 G5 A5 B♭5 A5 G5 E5 G5 E5 F♯5
w/ amplifier vibrato
(9)
Gtr. 1
P.M.
C5 B5 A5 F♯5 C5 B5 A5 F♯5
P.H.
Pitch: F♯

# Alive

Words and Music by Ozzy Osbourne and Danny Saber

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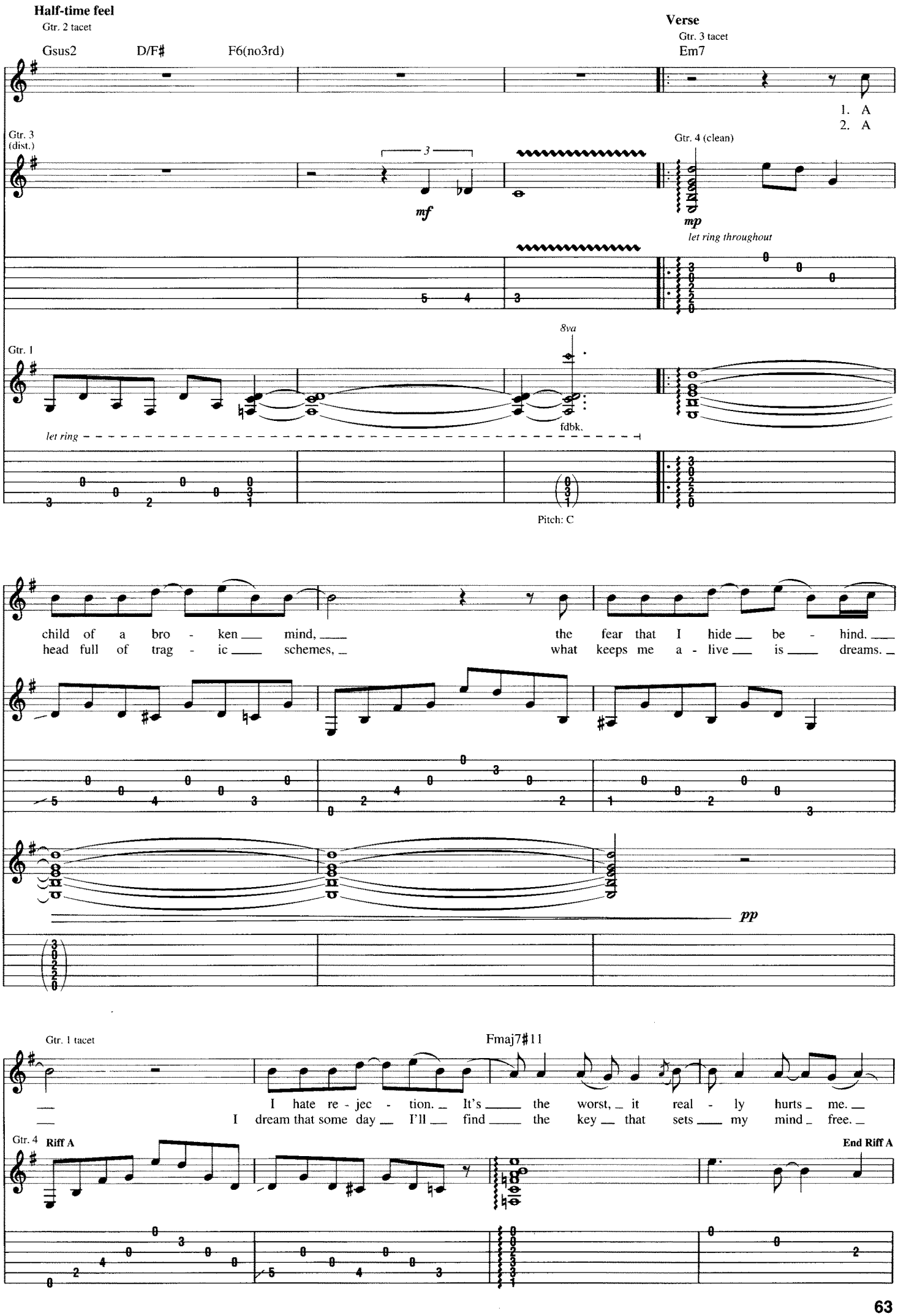
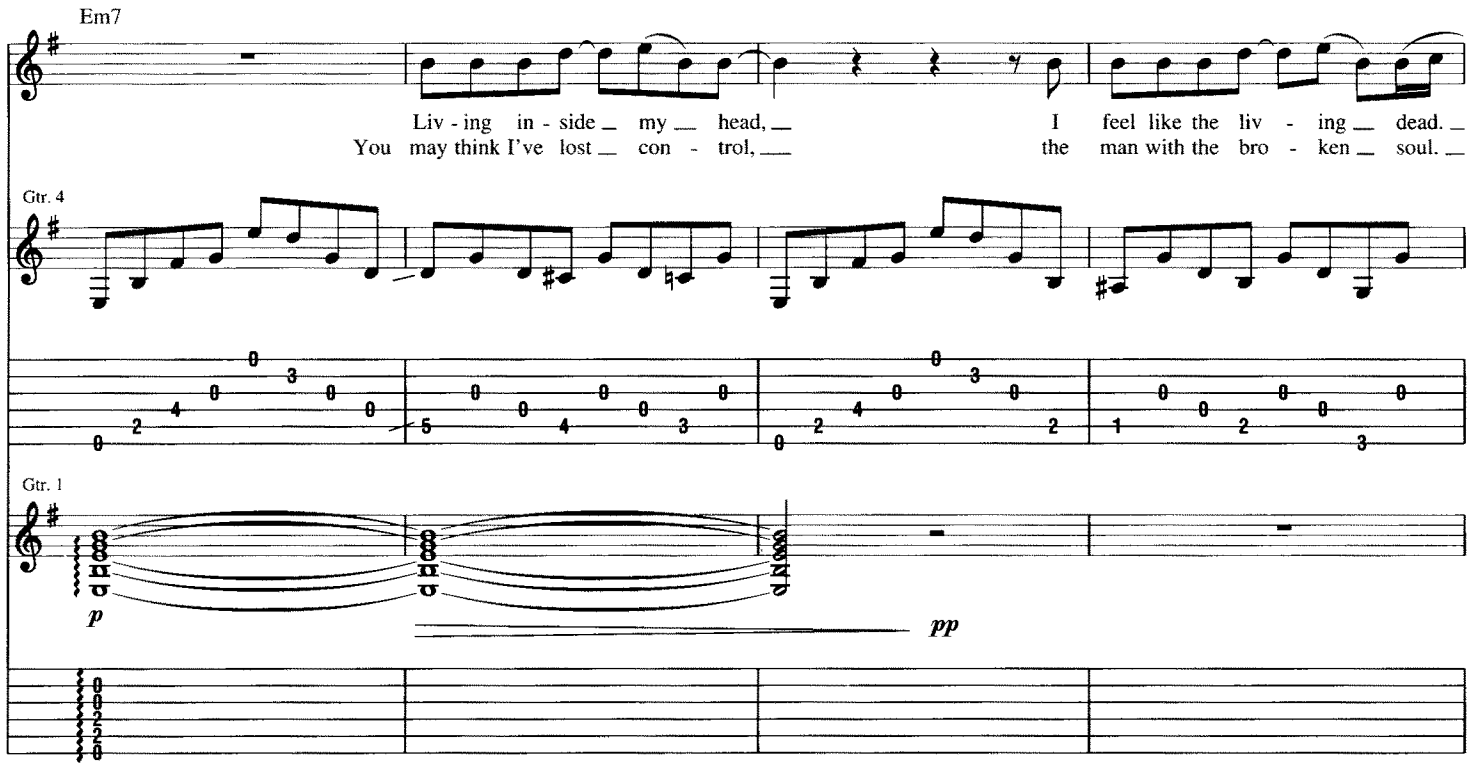
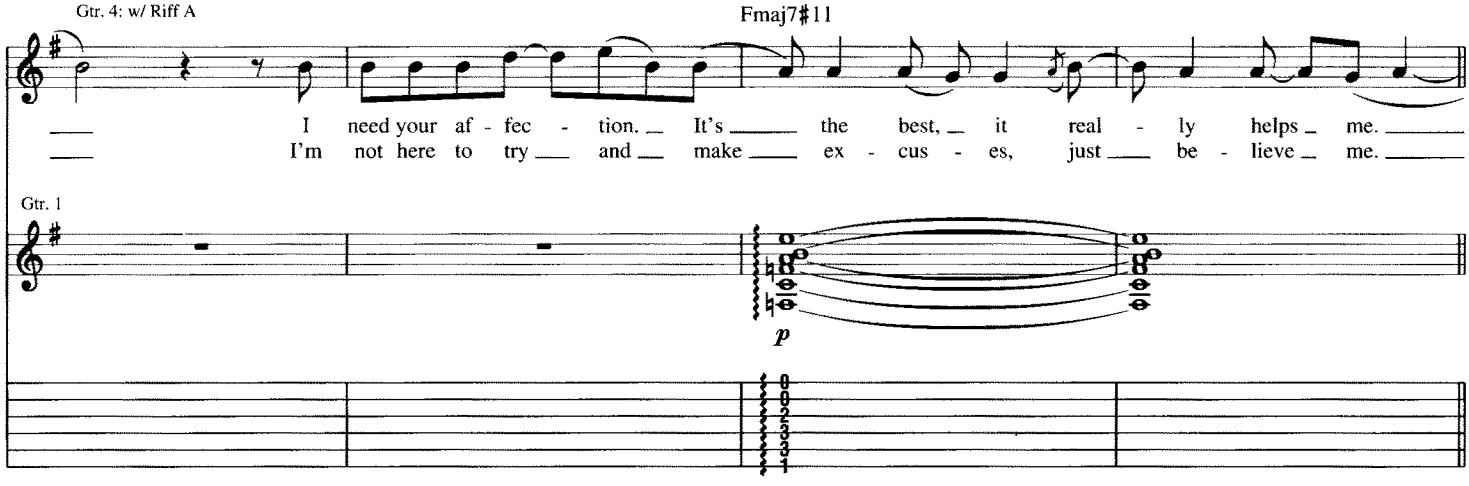
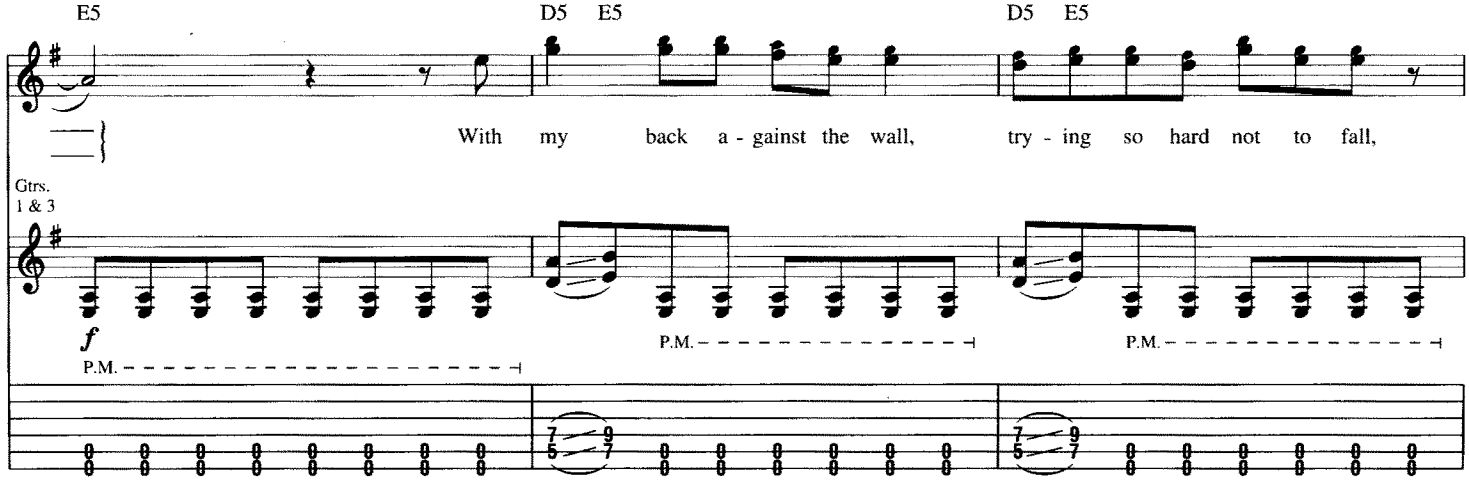
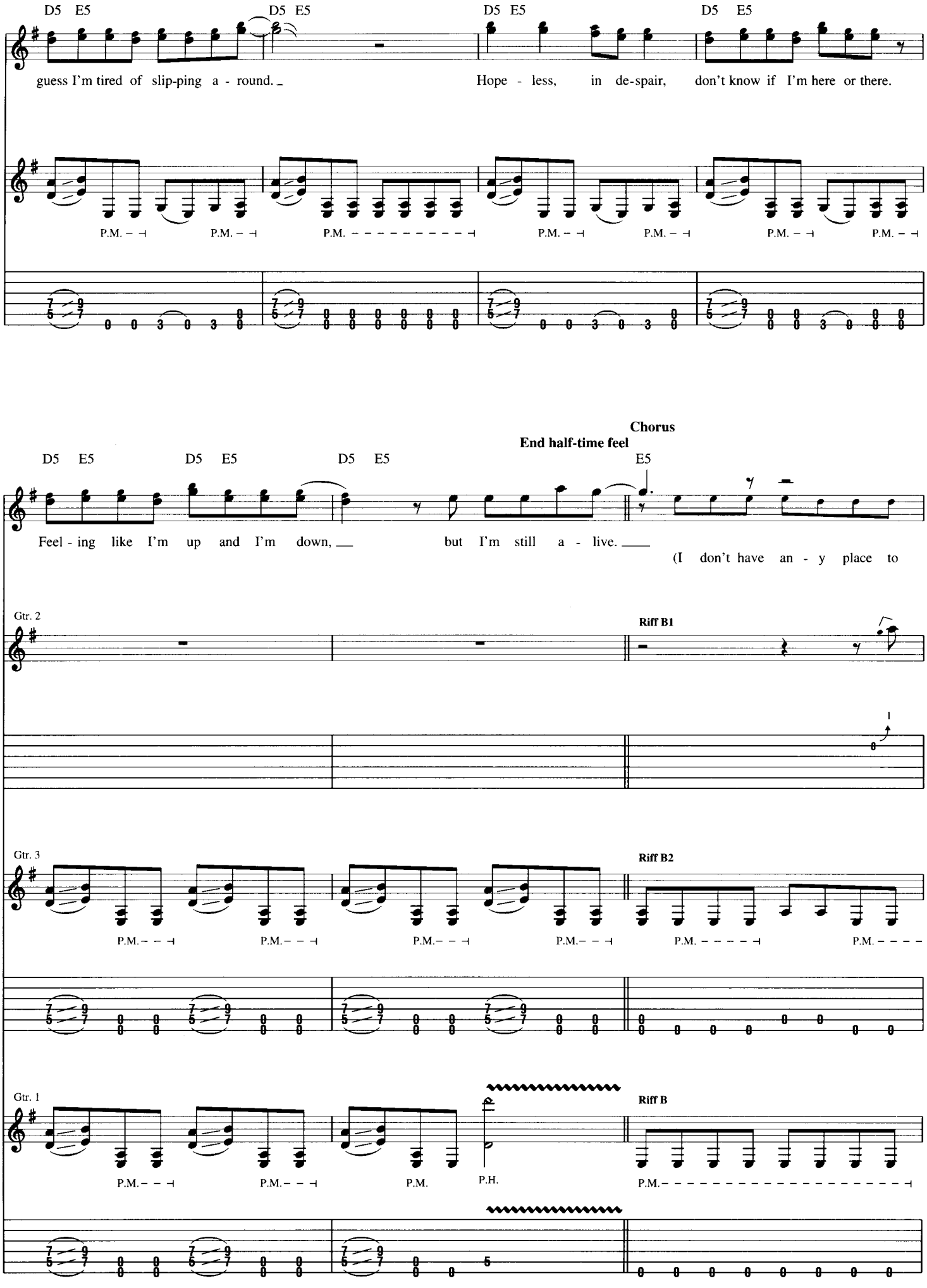
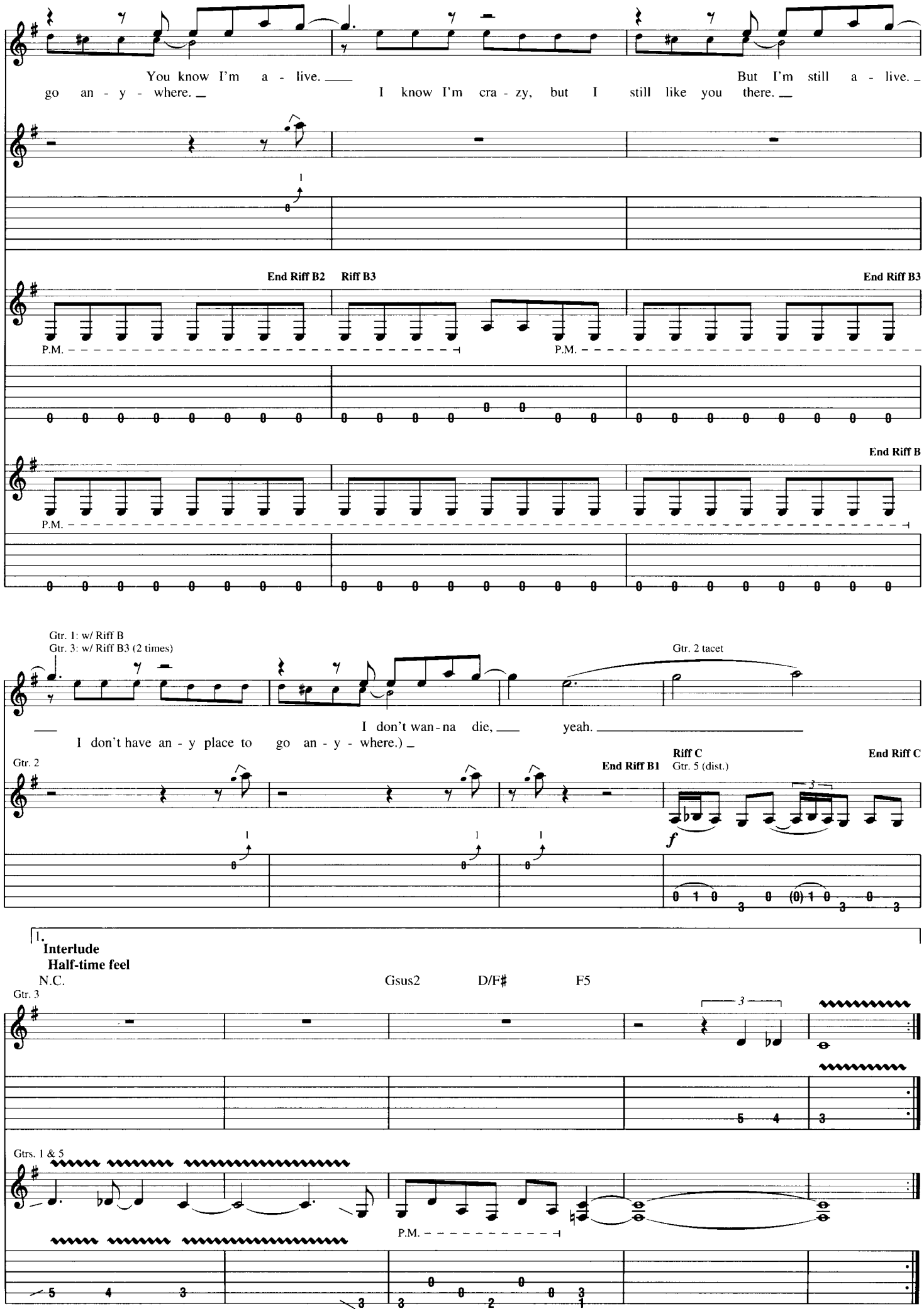

Half-time feel
Gtr. 2 tacet
Gsus2
D/F#
F6(no3rd)
Verse
Gtr. 3 tacet
Em7
1. A
2. A
Gtr. 3 (dist.)
3
mf
Gtr. 4 (clean)
mp
let ring throughout
Gtr. 1
8va
fdbk.
let ring
Pitch: C
child of a bro - ken mind,
head full of trag - ic schemes,
the fear that I hide be - hind.
what keeps me a - live is dreams.
pp
Gtr. 1 tacet
Fmaj7#11
I hate re - jec - tion. It's the worst, it real - ly hurts me.
I dream that some day I'll find the key that sets my mind free.
Gtr. 4
Riff A
End Riff A


Em7
Liv - ing in - side my head,
You may think I've lost con - trol,
I feel like the liv - ing dead.
the man with the bro - ken soul.
Gtr. 4
Gtr. 1
p
pp


Gtr. 4: w/ Riff A
Fmaj7#11
I need your af - fec - tion. It's the best, it real - ly helps me.
I'm not here to try and make ex - cus - es, just be - lieve me.
Gtr. 1
p

**Pre-Chorus**


E5
D5 E5
D5 E5
With my back a - gainst the wall, try - ing so hard not to fall,
Gtrs. 1 & 3
f
P.M.
P.M.
P.M.

D5 E5
D5 E5
D5 E5
D5 E5
guess I'm tired of slip-ping a - round.
Hope - less, in de-spair, don't know if I'm here or there.
P.M.
Chorus
End half-time feel
D5 E5
D5 E5
D5 E5
E5
Feel - ing like I'm up and I'm down,
but I'm still a - live.
(I don't have an - y place to
Gtr. 2
Riff B1
Gtr. 3
Riff B2
Gtr. 1
Riff B
P.H.

You know I'm a - live.
But I'm still a - live.
go an - y - where.
I know I'm cra - zy, but I still like you there.
End Riff B2
Riff B3
End Riff B3
P.M.
P.M.
End Riff B
P.M.
Gtr. 1: w/ Riff B
Gtr. 3: w/ Riff B3 (2 times)
Gtr. 2 tacet
I don't wan - na die,
yeah.
I don't have an - y place to go an - y - where.)
Gtr. 2
End Riff B1
Riff C
Gtr. 5 (dist.)
End Riff C
f
1.
Interlude
Half-time feel
N.C.
Gsus2
D/F♯
F5
Gtr. 3
Gtrs. 1 & 5
P.M.

2.

**Interlude**

**Half-time feel**

E5

Gtr. 5 **Riff D1**

**End Riff D1**

1/2

Gtr. 1 **Riff D**

**End Riff D**

Gtr. 3

Gtr. 1 Gtr. 5: w/ Riff D1

Gtr. 3 tacet

**Riff E**

Gtr. 5

Gtr. 3

Gtr. 1

*pp*

**Guitar Solo**

E5

*8va*

**End Riff E**

P.H.

1/2

End half-time feel

But I'm still a - live.

8va

loco

1/2

P.S.

**Chorus**

Gtr. 1: w/ Riff B (2 times)
Gtr. 2: w/ Riff B1
Gtr. 3: w/ Riff B2

E5

Gtr. 3: w/ Riff B3 (3 times)

You know I'm a - live.

(I don't have an - y place to go an - y - where. I know I'm cra - zy, but I still like you there.)

But I'm still a - live.

You know I'm a - live.

I don't have an - y place to go an - y - where.

1. Gtr. 5: w/ Riff C

2.

But I'm still a - live.

I know I'm cra - zy, but I still like you there.

I don't wan - na die,

still want you there.)

**Outro**

**Half-time feel**

Gtr. 1: w/ Riff D (4 times)
Gtr. 5: w/ Riff D1 (3 times)

E5

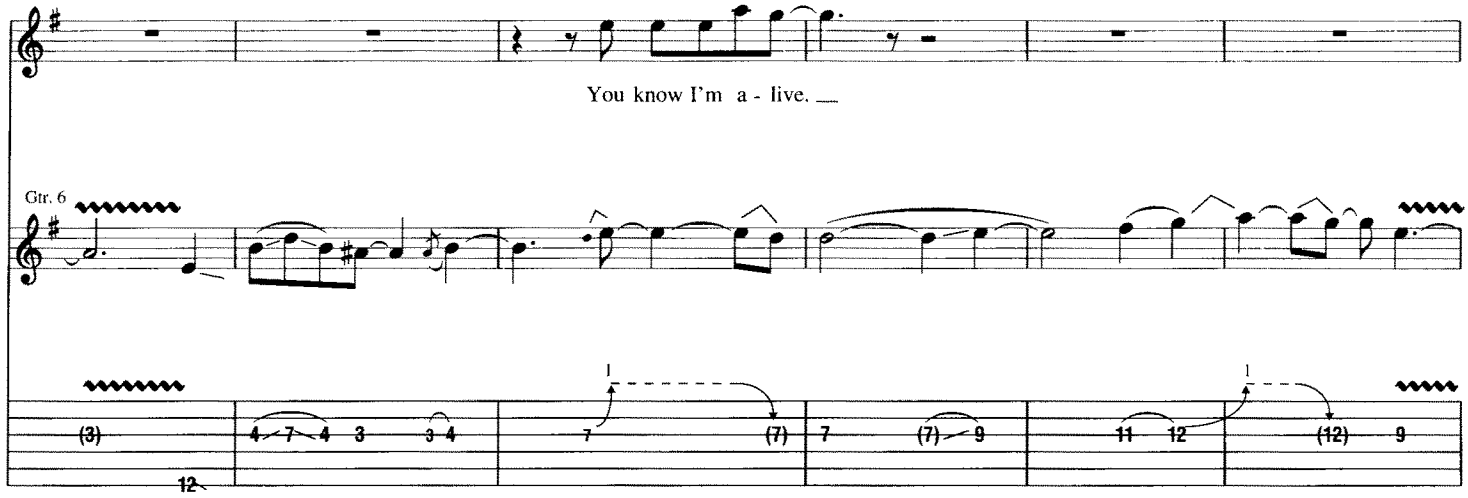
Gtr. 3 tacet

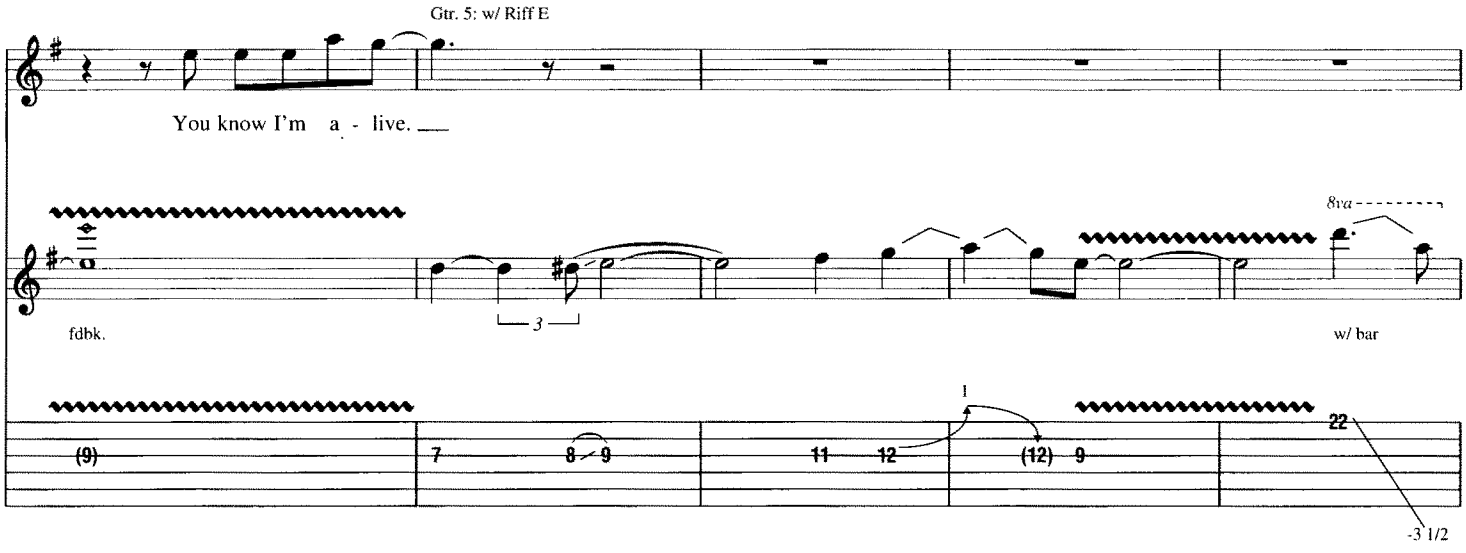
yeah.

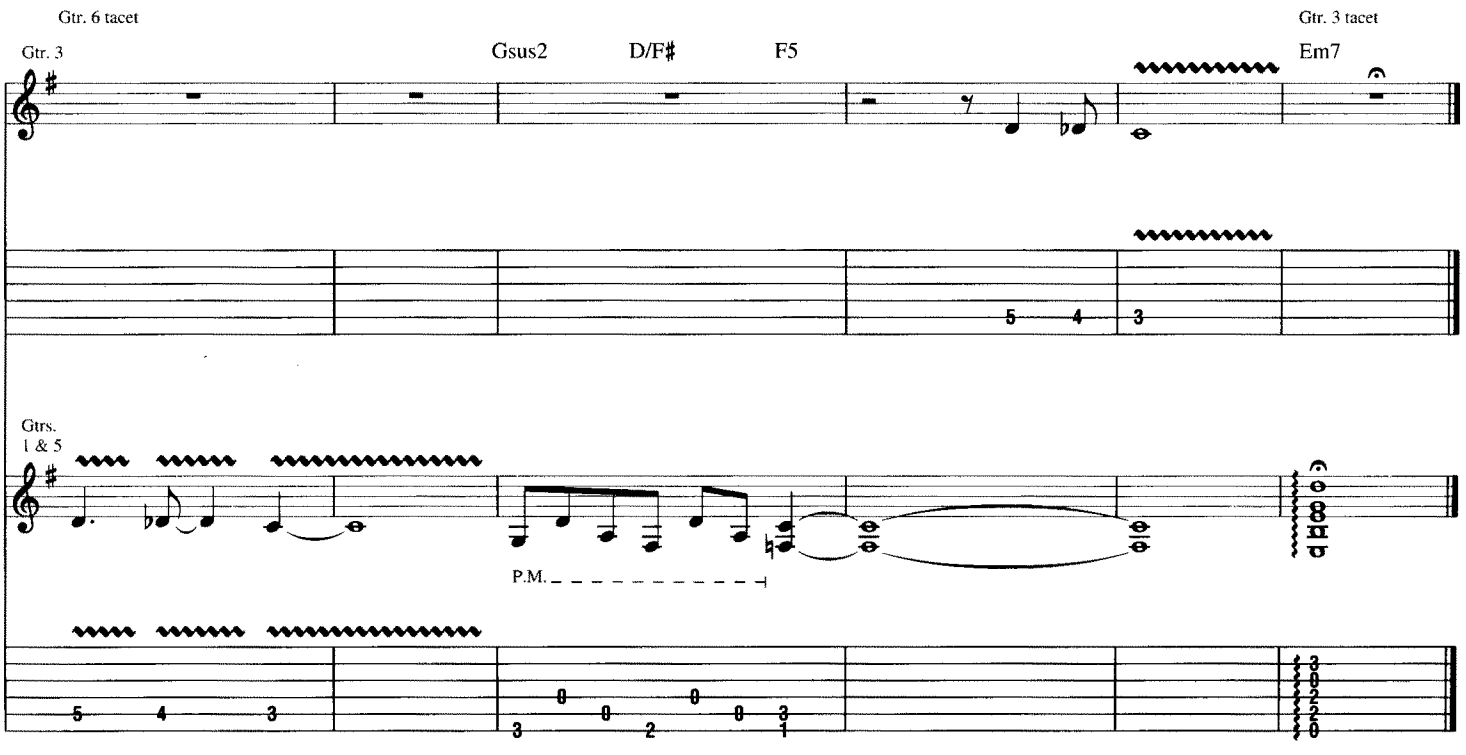
Gtr. 6 (dist.)

*mf*

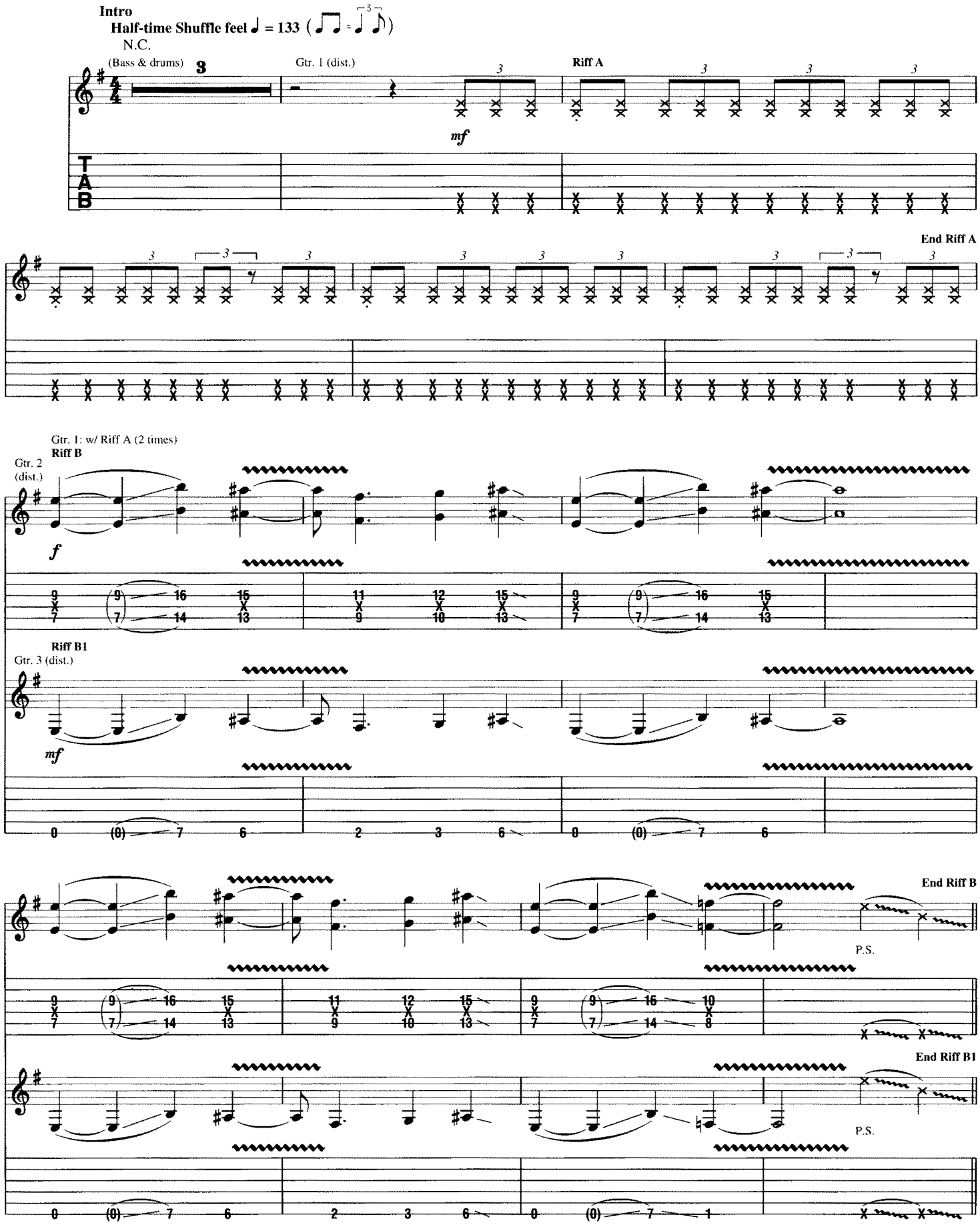
Gtr. 3

*pp*

You know I'm a - live.
Gtr. 6


Gtr. 5: w/ Riff E
You know I'm a - live.
fdbk.
8va
w/ bar
-3 1/2


Gtr. 6 tacet
Gtr. 3
Gsus2
D/F#
F5
Gtr. 3 tacet
Em7
Gtrs. 1 & 5
P.M.

# Can You Hear Them?

**Words and Music by Marti Frederiksen, Ozzy Osbourne, Joe Holmes and Robert Trujillo**

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**Verse**

Gtr. 3 tacet

2nd time, Gtr. 2: w/ Rhy. Fig. 1

E5

1. You're so sick and tired of liv - ing, and so a -
2. Ten thou - sand mil - lion night - mares, temp - ta - tion

Gtr. 2

P.M.

B5 B♭5 A5 G5 F5 E5

fraid to die. I've lived so man - y lives and
by the score. I used to get so high and

Rhy. Fig. 1

P.M.

B5 B♭5 A5 G5 F5 E5

still I won - der why. The way the
still I want - ed more. You think my

End Rhy. Fig. 1

Riff C

P.M.

world per - ceives me is not the way I am.
time is wast - ed in search of who I am.

End Riff C

P.M.

P.H.

P.H.

1/4

Pitches: E♭ D♭ D

Gtr. 2: w/ Rhy. Fig. 1

B5 B♭5 A5 G5 F5

The one half thinks I'm cra - zy, the oth - er thinks I'm damned.
I tried so hard to kill the boy in - side the man.

**Pre-Chorus**

B♭5 C5

1., 3. I spent a long, long time a - lone in my room.
2. I spent a thou - sand years one night in my room.

Gtr. 2

*let ring*

B♭5 C5

I need your help to get me
I've lived so man - y lives and

*let ring* *let ring*

**Chorus**

Gtrs. 2 & 3: w/ Riffs B & B1

D5 E♭5 * E5

out of this gloom.
that is my doom.

Can you hear them?

**Riff D**

Gtr. 1

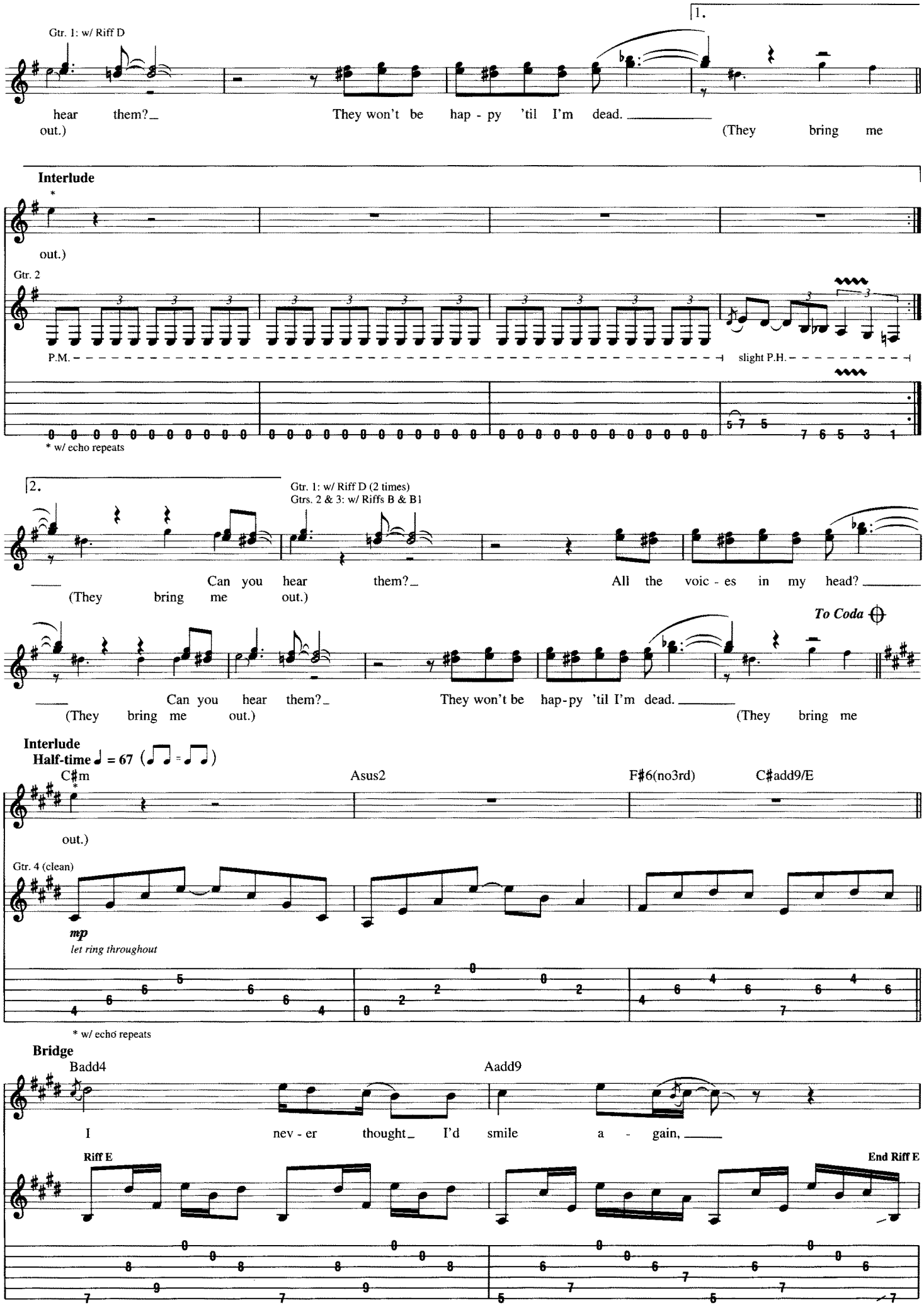
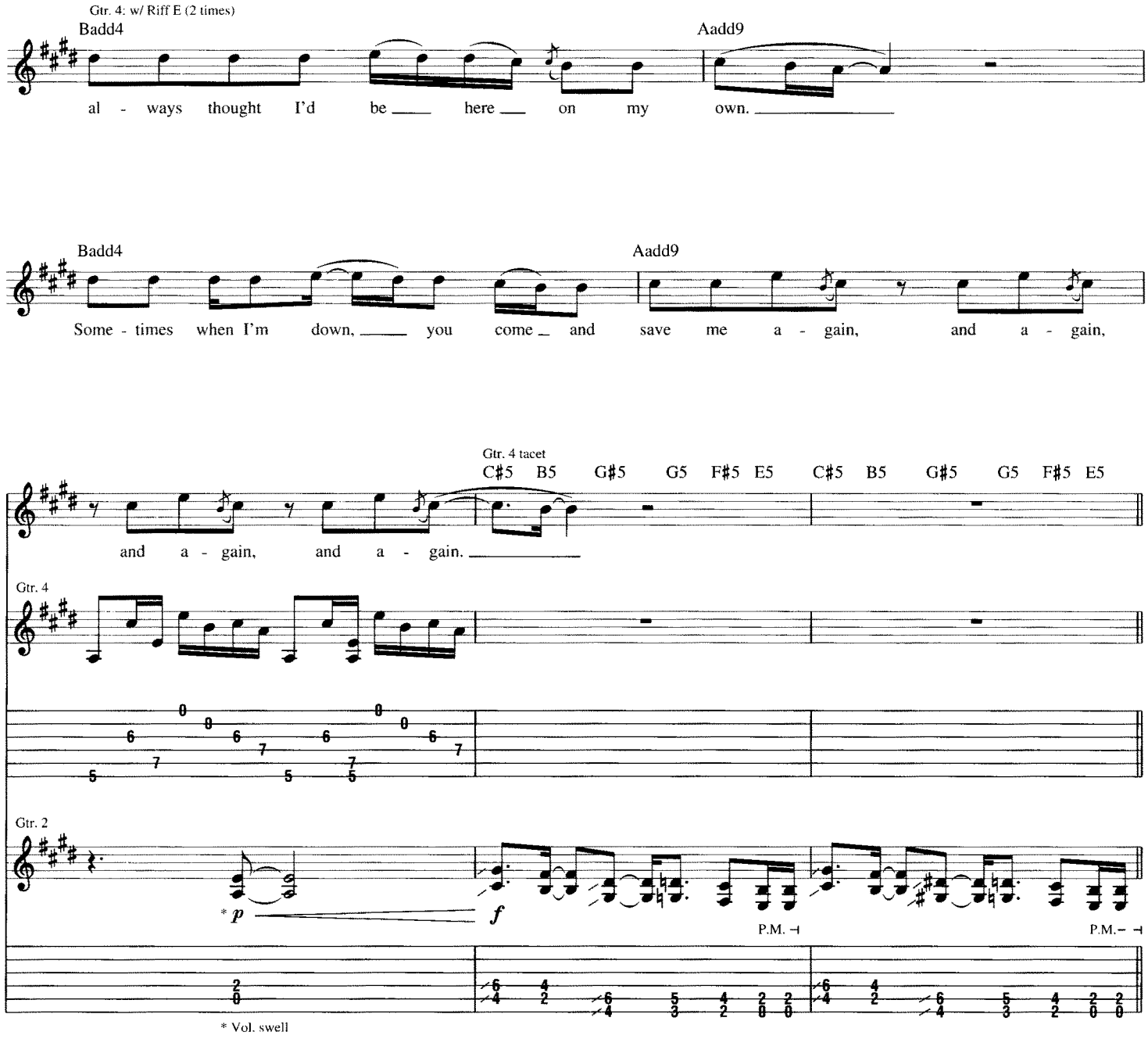
P.M.

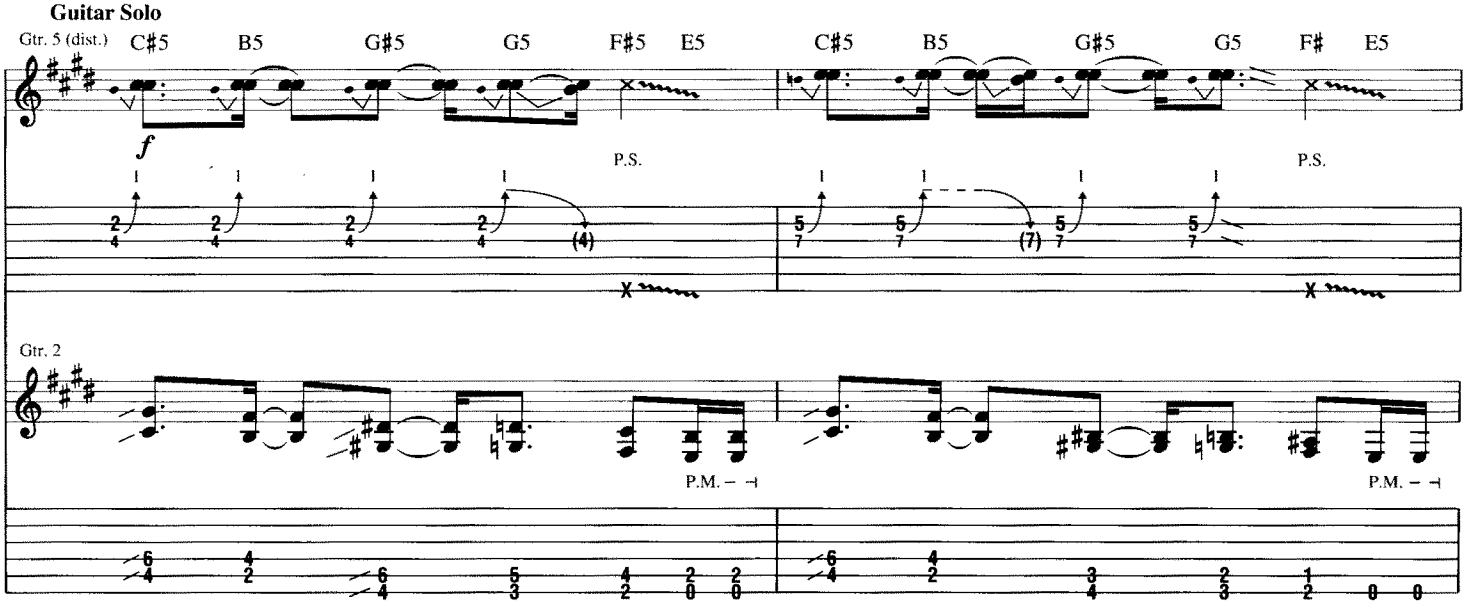
* Chord symbols reflect implied harmony.

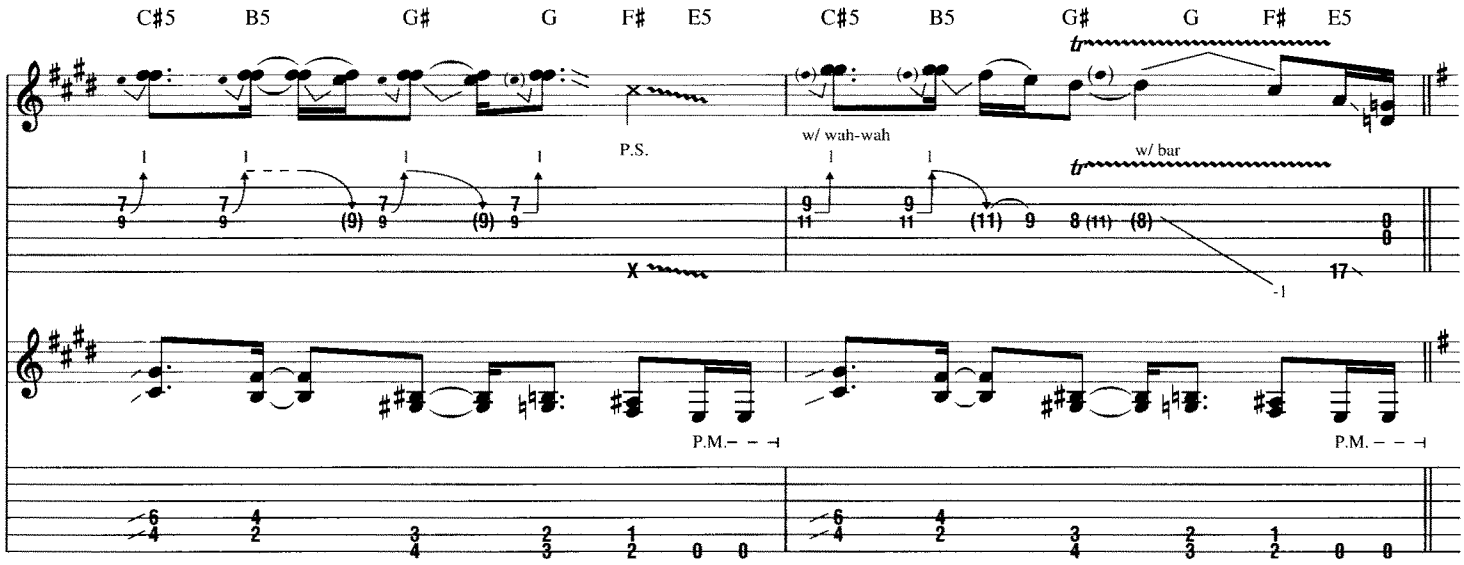
All the voic - es in my head?

Can you
(They bring me

**End Riff D**

P.M.

1.
Gtr. 1: w/ Riff D
hear them?_ They won't be hap - py 'til I'm dead. _____
out.) (They bring me
Interlude
*
out.)
Gtr. 2
P.M.
slight P.H.
* w/ echo repeats
2.
Gtr. 1: w/ Riff D (2 times)
Gtrs. 2 & 3: w/ Riffs B & B1
_____ Can you hear them?_ All the voic - es in my head? _____
(They bring me out.)
To Coda
_____ Can you hear them?_ They won't be hap-py 'til I'm dead. _____
(They bring me out.) (They bring me
Interlude
Half-time ♩ = 67 (♫ = ♫)
C♯m
Asus2
F♯6(no3rd)
C♯add9/E
*
out.)
Gtr. 4 (clean)
mp
let ring throughout
* w/ echo repeats
Bridge
Badd4
Aadd9
I nev - er thought_ I'd smile a - gain, _____
Riff E
End Riff E

Gtr. 4: w/ Riff E (2 times)
Badd4
Aadd9
al - ways thought I'd be here on my own.
Badd4
Aadd9
Some - times when I'm down, you come and save me a - gain, and a - gain,
Gtr. 4 tacet
C♯5 B5 G♯5 G5 F♯5 E5 C♯5 B5 G♯5 G5 F♯5 E5
and a - gain, and a - gain.
Gtr. 4
Gtr. 2
* p
f
P.M.
P.M.
* Vol. swell


Guitar Solo
Gtr. 5 (dist.)
C♯5 B5 G♯5 G5 F♯5 E5 C♯5 B5 G♯5 G5 F♯ E5
f
P.S.
P.S.
Gtr. 2
P.M.
P.M.

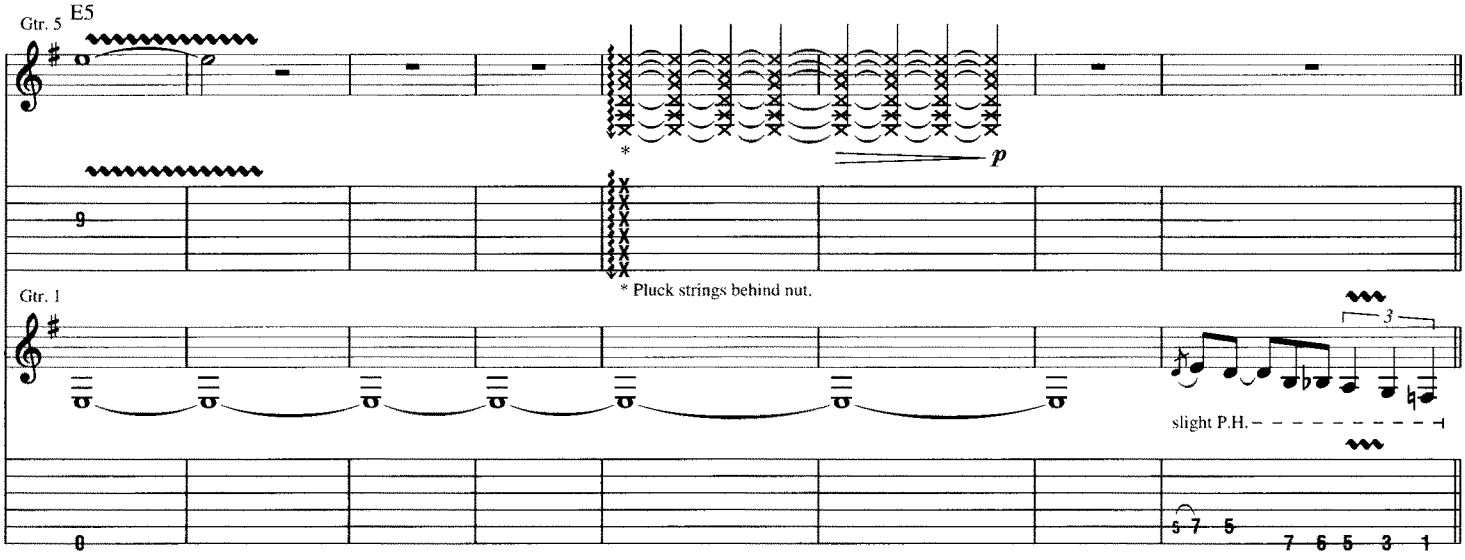



**Interlude**

**A tempo**

Gtrs. 2 & 3: w/ Riffs B & B1

Gtr. 5 tacet

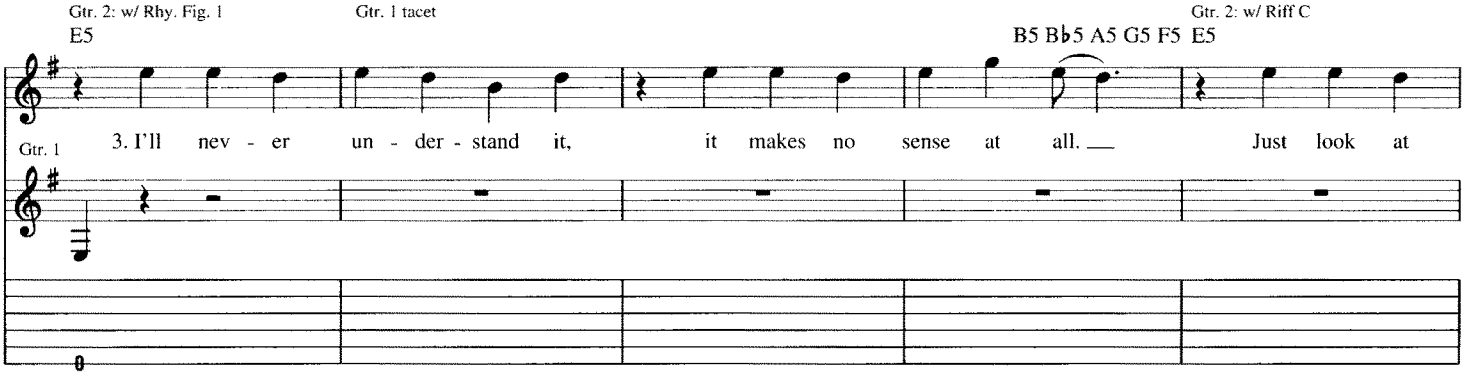



**Verse**

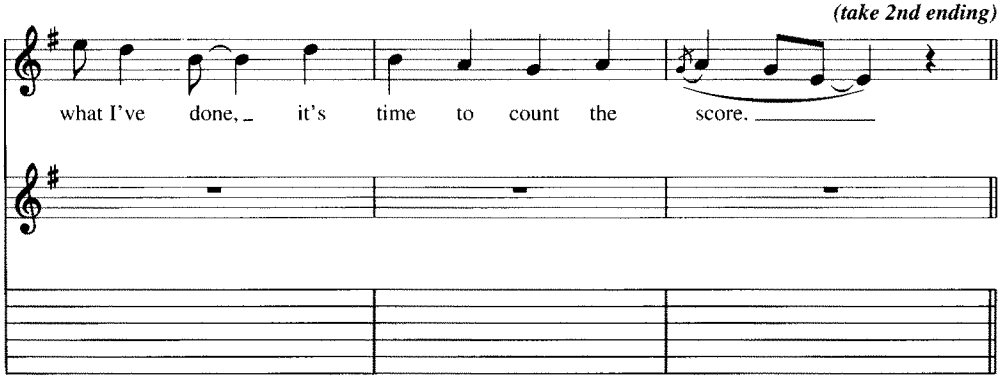
Gtr. 2: w/ Rhy. Fig. 1

Gtr. 1 tacet

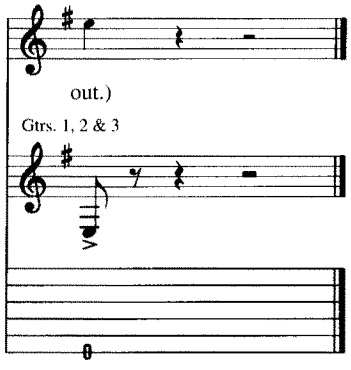
Gtr. 2: w/ Riff C




*D.S. al Coda*
*(take 2nd ending)*




**Coda**



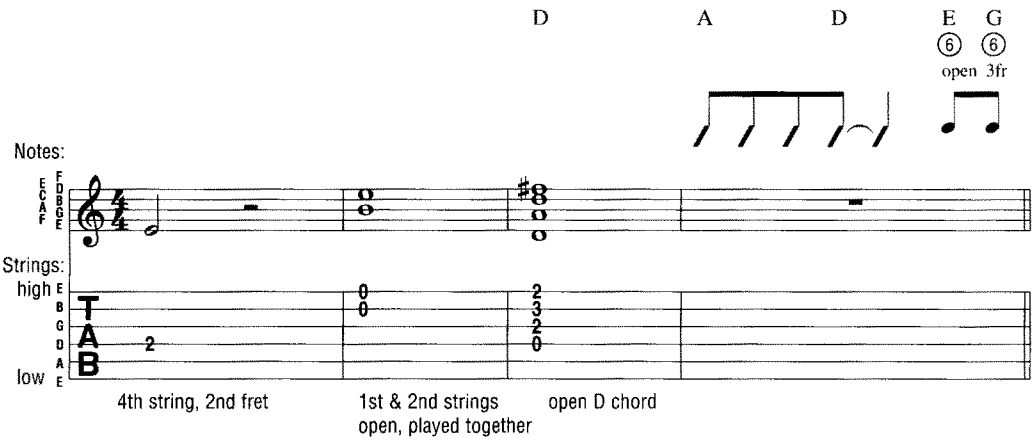
# Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

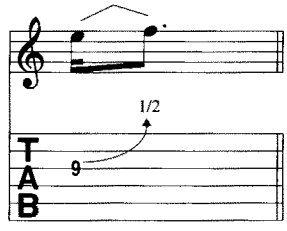
**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a a string, and each number represents a fret.

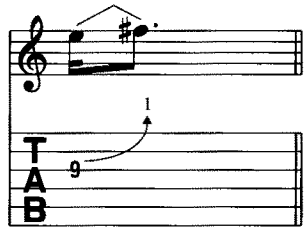


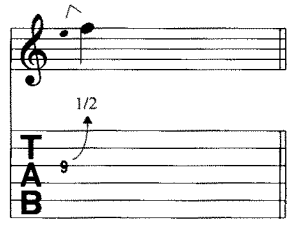

# Definitions for Special Guitar Notation

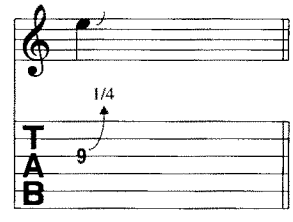
**HALF-STEP BEND:** Strike the note and bend up 1/2 step.



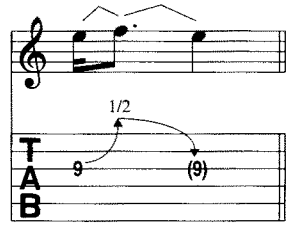

**WHOLE-STEP BEND:** Strike the note and bend up one step.



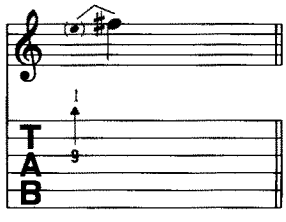

**GRACE NOTE BEND:** Strike the note and immediately bend up as indicated.

**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.



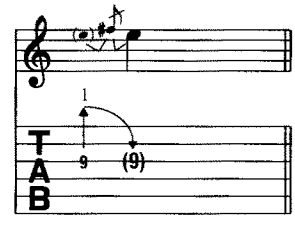

**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

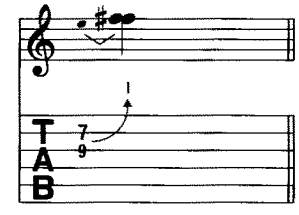


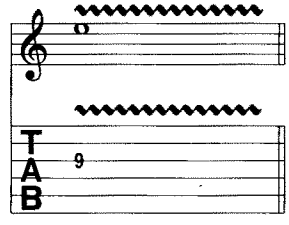

**PRE-BEND:** Bend the note as indicated, then strike it.



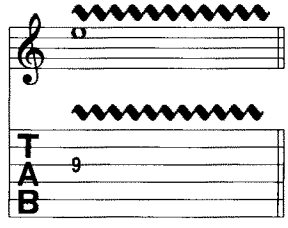

**PRE-BEND AND RELEASE:** Bend the note as indicated. Strike it and release the bend back to the original note.



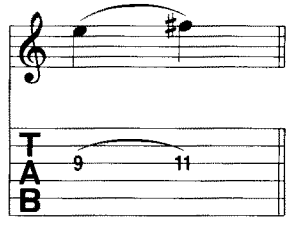

**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.



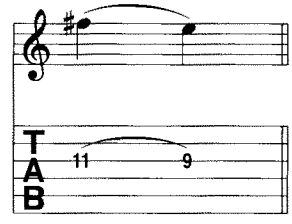
**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.

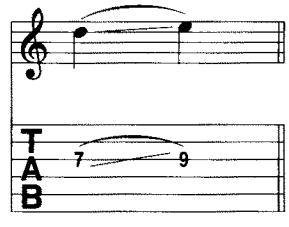


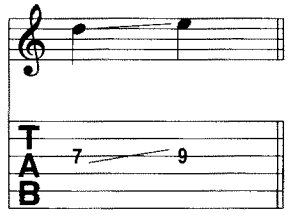
**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



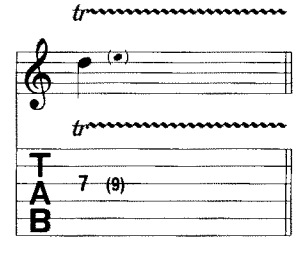
**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



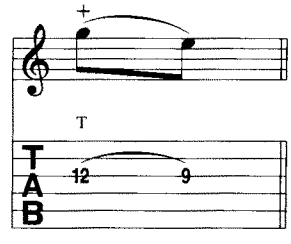
**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

**SHIFT SLIDE:** Same as legato slide, except the second note is struck.



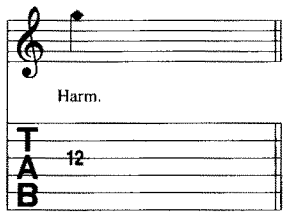
**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



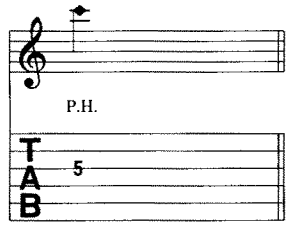

**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



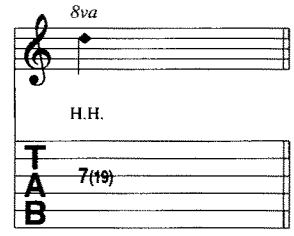
**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



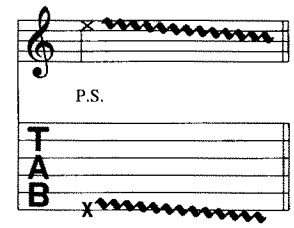

**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



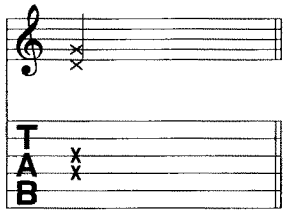

**HARP HARMONIC:** The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



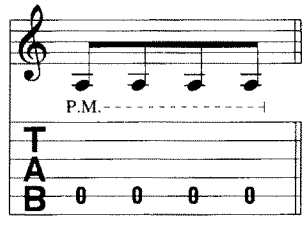

**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



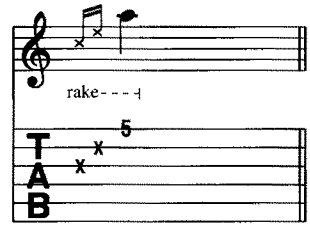

**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



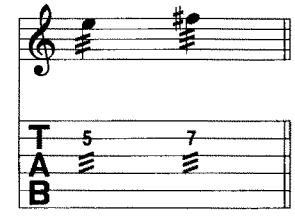
**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



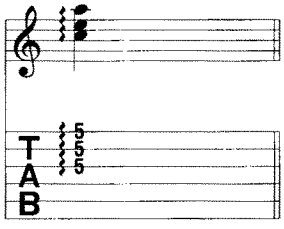

**RAKE:** Drag the pick across the strings indicated with a single motion.



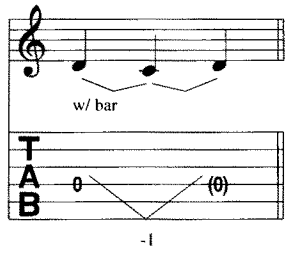

**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



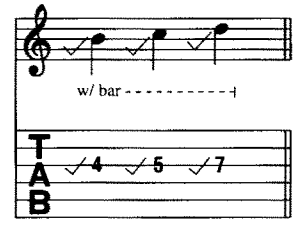

**ARPEGGIATE:** Play the notes of the chord indicated by quickly rolling them from bottom to top.



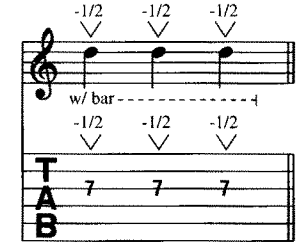

**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.




**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.




**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.




# Additional Musical Definitions

*(accent)* • Accentuate note (play it louder)

*(accent)* • Accentuate note with great intensity

*(staccato)* • Play the note short

⊓ • Downstroke

V • Upstroke

***D.S. al Coda*** • Go back to the sign ( 𝄋 ), then play until the measure marked "***To Coda***," then skip to the section labelled "**Coda**."

***D.C. al Fine*** • Go back to the beginning of the song and play until the measure marked "***Fine***" (end).

**Rhy. Fig.** • Label used to recall a recurring accompaniment pattern (usually chordal).

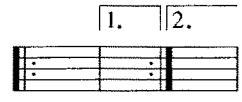
**Riff** • Label used to recall composed, melodic lines (usually single notes) which recur.

**Fill** • Label used to identify a brief melodic figure which is to be inserted into the arrangement.

**Rhy. Fill** • A chordal version of a Fill.

tacet • Instrument is silent (drops out).

• Repeat measures between signs.




• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

**NOTE:** Tablature numbers in parentheses mean:
1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins), or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

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